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Indy's **alternative** voice
WE ARE HEX

Local band's Jack White-produced single debuts at SXSW

BY SCOTT SHOGER



**CIVIL
ACTION**

Protest photos from the Statehouse
PG. 11

**SPLENDID
ACCOMMODATIONS**

A night at the JW Marriott
PG. 20

**MURDER
BY DEATH**

Writing from the wilderness
PG. 32

Pancake Shot

JAMESON

IRISH WHISKEY

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WORST PICK UP LINE: "I'D LIKE TO SING BOYS TO MEN TO YOU..."

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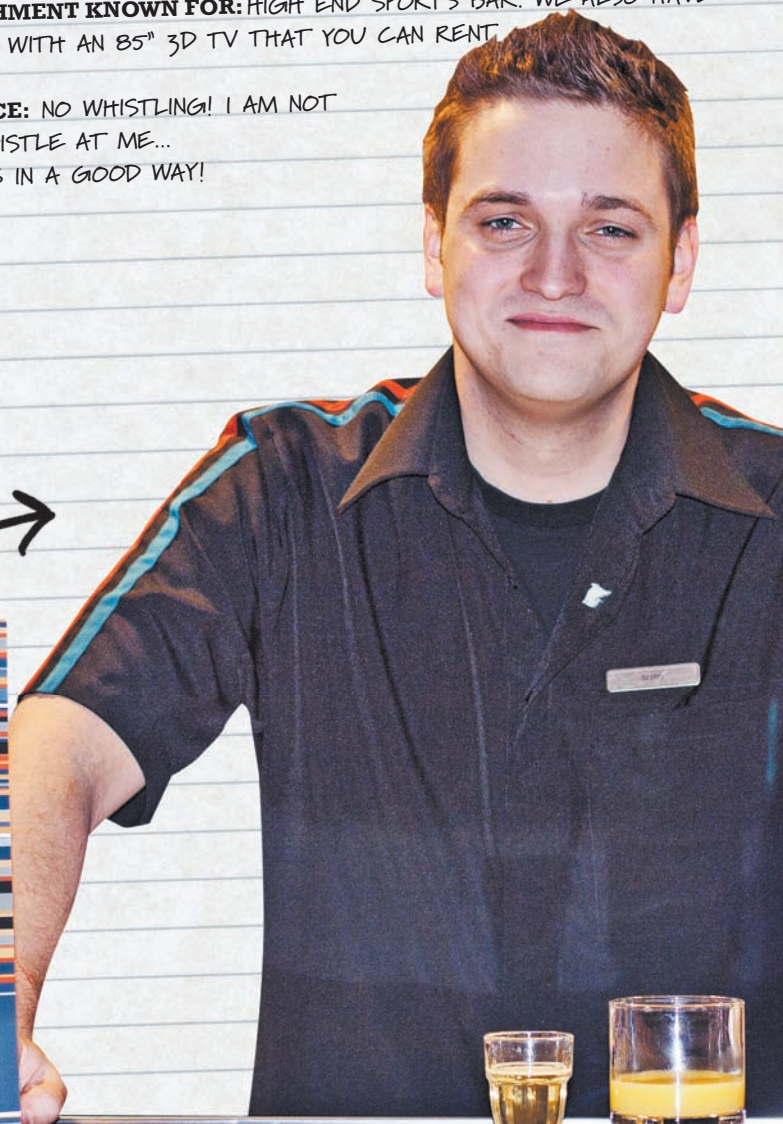
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THIS WEEK

MAR. 16 - 23, 2011
VOL. 4 ISSUE 22 ISSUE #1031

COVER 13

WE ARE HEX

The local rock four-piece hadn't worked with an outside producer before Jack White called them up in December 2010, impressed by online concert footage he saw of their performances at the Melody Inn and Radio Radio. Their collaboration resulted in a seven-inch EP, currently on its way to the SXSW music festival in Austin.

BY SCOTT SHOGER

COVER PHOTO BY MATT MORGAN



NEWS 10

THE POLITICS OF HISPANIC GROWTH

Backers of Indiana's own Arizona-style immigration bill, SB 590, may say they're fighting for better enforcement of existing laws. But the battle they're really fighting — and already losing — is about demographics and political power. Like the rest of the country, Indiana is getting less white, and rapid Hispanic population growth is a big reason why.

BY BOB COOK

ARTS 20

JW MARRIOTT: A TRIP TO THE CITY'S LARGEST HOTEL

The newest addition to Indianapolis' skyline, the JW Marriott downtown boasts 1,005 luxe rooms, coming in as the hotel line's largest in the world. David spent an evening in the collossus; here, he weighs in on its aesthetic and amenities.

BY DAVID HOPPE

ARTS 26

IUPUI'S NEW OXFORD SHAKESPEARE

Terri Bourus and the other editors of IUPUI's New Oxford Shakespeare update the Bard's work for the 21st century, taking Shakespeare onto a digital platform.

BY DAVID HOPPE

FOOD 29

KIMU: A TASTE OF BURMA IN GREENWOOD

A vibrant Burma eatery, Kimu's short menu of curries, stir-fries and pho doesn't disappoint.

BY ANNE LAKER

MUSIC 32

WRITING FROM THE WILDERNESS

To Adam Turla, singer/guitarist of Murder By Death, there's nothing worse for a band than getting stuck in the same place musically. So when he and his bandmates were making their latest album, *Good Morning, Maggie*, he decided to get away on his own to write.

BY ALAN SCULLEY

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Thousands gather in protest at statehouse By Austin Considine


Annual art auction supports GLBT youth By Chi Sherman

Reuben family gift to local nonprofits By Anna Turner

Thinking like Kurt Vonnegut by Caitlin O'Rourke

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Naptown Roller Girl Bout – Shamrock & Roll
Haste the Day
Discovery Ball
Statehouse protests

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Friday, March 18**

**The Jordan Dance Ensemble
Spring Dance Celebration**

7:30 p.m., Lilly Hall, Room 310

Tickets: \$10 at the door or call (317) 940-9536
to purchase.

Tuesday, March 22

Faculty Artist Series — William Grubb, Cello*

7:30 p.m., Robertson Hall,
Eidson-Duckwall Recital Hall

Wednesday, March 23

Leadership Through the Arts Forum*

Ralph Lemon, artistic director of cross performance

— dance, theatre, visual arts

“Replacing One Imagination Culture with
Another: A Symbolic Exchange”

7:30 p.m., Robertson Hall, Eidson-Duckwall
Recital Hall

Thursday, March 24

Butler Softball vs. Indiana State*

3 p.m., Softball Field

Composers' Orchestra Concert*

8 p.m., Lilly Hall, Room 112

Friday, March 25

Butler Baseball vs. Valparaiso*

3 p.m., Bulldog Park

**Friday, March 25 and
Saturday, March 26**

Sweet Jazz Cabaret

6:30 p.m. dance instruction; 7 p.m. cabaret;

Atherton Union, Reilly Room

Tickets: \$10/\$12

*Free of charge, no ticket required

Saturday, March 26

Butler Baseball vs. Valparaiso*

Noon and 3 p.m., Bulldog Park

Monday, March 28

The Vivian S. Delbrook Visiting Writers Series*

Marilyn Chin

7:30 p.m., Clowes Memorial Hall,

Krannert Room

Tuesday, March 29

**Faculty Artist Series — Guest Artist Elizabeth
Roberts, Bassoon***

7:30 p.m., Robertson Hall, Eidson-Duckwall
Recital Hall

**J. James Woods Lectures in the Sciences and
Mathematics***

“In Search of the Shape of the Universe”

Donal O'Shea

7:30 p.m., Atherton Union, Reilly Room



Tuesday, March 22

**The Vivian S. Delbrook
Visiting Writers Series***

Taylor Mali

7:30 p.m., Atherton Union, Reilly Room



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events visit www.butler.edu.



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LETTERS

From the news editor

It's been a good run for me as NUVO's news editor — in turns exciting, edifying and blistering. We've had a lot on our plate since I took over the desk back in July, from parking meters to our perpetually degraded environment; from protests over union-busting bills (see our photo collage, p. 11) to Arizona-style immigration reforms (see this week's news lead, p. 10); from same-sex marriage to sexed-up strip clubs. I've loved every minute.

Unfortunately, this concludes my last full week at Indy's leading independent alt-weekly. It's been a distinct and personal honor to have come back home to Indianapolis for a while and worked for a paper I grew up reading in my formative years — huddled over Hoppe, Hammer and Harrison at long lost Village Idiot café as I first formed ideas of what writing, reporting and speaking up for the voiceless can and should mean.

The best I can hope is that I've done passably well by my beloved colleagues and predecessors. You know what they say about filling big shoes.

Along the way, I've made dear friends, and perhaps a few enemies. To that end, I've received kind emails, built great relationships, both professionally and personally, and even been the co-recipient of what we're fairly certain was a box of human shit. I've learned that sometimes the greatest compliment one can receive as a

journalist is to be called the staff's "Number One Asshole."

But a few new opportunities beckon for me back in New York, where I'll be stepping up my freelance work for *The New York Times*, and pursuing my dream of publishing short stories, essays and narrative non-fiction — creative writing having been my first love or (or, perhaps more appropriately in this forum, my gateway drug).

I'll also continue writing from NUVO when they'll have me. I hope to keep the conversation going in the meantime: the criticisms, the encouragements and, above all, the reasoned debate that always encourages us to do better as journalists — indeed, to be better as human beings. The odd box of shit is a small price to pay for such riches.

— Austin Considine,
news editor



Box of shit: It really happened.

'It figures'

I applaud Arizona for having the nerve to enforce the laws of the United States (see "Racism: A Hoosier tradition we can do without," Hoppe, Feb. 16-23). It will never cease to amaze me how some people in the media continue to report on their views as if the laws of this great nation don't have meaning.

I shudder to think what might happen if we all said, "Oh, well, we need to abolish our immigration policies and let anyone come in who has a desire to become a citizen of the United States. We could run an advertisement — one week should suffice. It can read, 'Come one, come all! The United States has opened her borders, there are no longer immigration policies for entering the country, just come on in and you're automatically a citizen.'"

Within a few months we should be completely broke with a huge population and no way to feed it. If this seems logical to you than you must be David Hoppe. Think back during the Reagan presidency: We had the same debate, we granted amnesty to millions to take care of this very issue, but we forgot to protect our borders and now we face the exact same problems.

Remember history often repeats itself. With thinking like this, we can forget how we got where we are and become that third world economy Hoppe so desperately wants us to become. All in the name of humanity. Who would write such an article? "Oh, Hoppe. It figures."

Dennis Simpson
BROWNSBURG

Insulting the choir

I appreciated your article "Carmel's Failure of Imagination" (Hoppe, Feb. 9-16). And while I agree with your stance on the lack of imagination and the failure to put for bid what could have been a concert hall to be admired and revered, I take exception to the line "although those of us who live in these parts might be excused for not knowing it, contemporary architecture actually is news."

I'm not sure what "parts" people live in, or what that exactly means, but I live here and do know contemporary architecture done well is news. Why do you feel the need to insult the very people you are trying to make a point with?

Not everyone who lives in Indianapolis is stupid. I would say readers of NUVO may not all fit that category. You do your readers a disservice.

Jean Easter
INDIANAPOLIS

CORRECTION:

In last week's Nightlife Guide, an entry about the Blu Martini ultra-lounge incorrectly stated that DJ Fred Lockett provides beats every Wednesday and half-price sushi is served Wednesdays from 5-7 p.m. Half price sushi is, in fact, served every night from 5-7 p.m.; DJ Fred Lockett performs every Friday night and DJ Cool Hand Lex performs every Saturday night, both starting at 10 p.m.

Letter o' the week

078419

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(If only our drugs were this cheap.)



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Charlie Sheen: Working-class hero

Everyone loves
a revolutionary

STEVE HAMMER
SHAMMER@NUVO.NET

I've avoided writing about the Charlie Sheen situation for weeks now on the theory that there are many more important stories going on in the world. Surely, the story of a Hollywood actor's meltdown can't be as important as the fact that our state's lawmakers are political refugees or that tens of thousands may be dead in Japan.

And I am right. There are many, many items in the news that trump Sheen's fights with his studio, the police and the courts. But none of those stories have resonated as deeply with Americans in the past few weeks.

Surely, there is no need to recount Sheen's story by now. He was fired last week from his job on TV's most popular comedy, after public battles with the show's producer and Sheen's refusal to enter rehab for substance abuse issues.

The media circus surrounding the story has

not only been impossible to escape, it's also been the most entertaining program I've seen in years. The degree to which one man can hijack our television news and dominate the headlines is unprecedented in recent times.

Why has the Sheen story been so popular? It isn't because another star is having a meltdown; the media has fed us those stories for decades now. And it isn't because Sheen himself is such a paragon of virtue; his arrests for domestic violence and his preference for prostitutes make him a less-than-sympathetic character.

The reason Sheen's issues have been so compelling is that his actions, and his employer's reactions, have made him what John Lennon and many others have aspired to be: a true working-class hero.

How many times have Americans been fired from jobs for what they see as bullshit reasons? And how many people have wanted the opportunity to not only tell off their bosses but to do it in the most public way possible? Most of us, I'd gather.

There have been several occasions in my own life where I would have welcomed a public forum to tell my side of the story after being fired from jobs where I had not only been productive but had also generated huge amounts of revenue for the folks who let me go.

In an era where trade unions have been demonized and in some cases outlawed, it's never been more clear that big business hates its workers and would fire them all if necessary to please their shareholders.

The millions who've lost their jobs due to outsourcing or because their employers wanted to cut costs are watching Sheen's antics and cheering him on, whether they ever watched *Two and a Half Men* or not.

The official explanation that Sheen's drug problems led to his dismissal falls short. He's been abusing drugs, by his own

**Sheen has become
a proxy for all the
pissed-off workers
about to be fired in
the United States.**

admission, for years. It was only after he criticized his employers that they fired him.

Again, this resonates with American workers. Employers don't want to hear that they're wrong, even — and especially — when they are. It's far easier to fire the messenger than to fix the problem about which the messenger's complaining.

After watching the legislatures of Indiana and Wisconsin — who seem not to care at all about the teachers and public sector workers in their states and, in fact, would terminate them all and replace them with workers from

Mumbai if they could — Sheen has become a proxy for all the pissed-off workers about to be fired in the United States.

His catchphrases, whether inspired by drugs or not, have become our catchphrases. We all like to think that our opinions about our idiot employers are “torpedoes of truth.” And we all want to believe that we are “winning,” even after we've been told to clear out our desks.

Whether he intended to do so or not, Sheen has done quite an improbable thing: turn a millionaire actor with a history of drug abuse into a symbolic figure for all the hardworking men and women who've been wronged by their rich bosses.

He may be an imperfect messenger, but his message is like that of revolutionaries everywhere: The system is corrupt, its leaders are immoral and capricious, and an honest man can't catch a break from big business.

Unlike the millions victimized by the Bush Depression of 2008-12, Sheen will end up fine. In fact, I think he'll eventually be rehired for his old job after the current fervor dies down.

But politicians would be myopic to ignore the underlying issue that this issue has brought to the surface. Workers are tired of being treated as little better than slaves and tired of making others rich while they work for peanuts.

So we're on your side, Charlie! Keep throwing those fastballs at the millionaires! Keep winning! If you can, maybe we can too. ■

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Rahm Emanuel talks the arts

Local candidates: pay attention

BY DAVID HOPPE
DHOPPE@NUVO.NET

You've got to hand it to Chicago's new mayor-elect, Rahm Emanuel. His city is facing a budget deficit of anywhere from \$600 million to over \$1 billion, depending on who's doing the numbers. Yet the guy has the chutzpah to call in the *Chicago Tribune's* Chris Jones to talk about... the arts.

To put things in perspective, Indianapolis' Mayor Greg Ballard announced last August that this city was up against a \$50-million shortfall. To his credit, Ballard chose not to cut arts funding. Perhaps that's because public money for the arts in Indianapolis had already been chopped to a 10-year low.

But Chicago is not only a different order of magnitude from Indianapolis, it's a different story. That story has to do with civic ambition, which is something Ballard — and whoever runs against him in the mayoral election later this year — needs to understand.

While it's true the city that Rahm Emanuel is about to lead is suffering a

massive fiscal migraine, that city has also elevated itself to international status thanks, in large part, to making the arts a major focus of public policy.

It may be hard for a lot of us to remember, but when Emanuel's predecessor, Richard M. Daley, was first elected to be Chicago's mayor in 1989, that city was a shadow of what we see today.

It was big and it was gray. It had been torn by racial hostility during the administration of Harold Washington, a mayor who died before his vision for the city could be realized. And it was hammered by Rust Belt economics, the erosion of its industrial base. As the great Studs Terkel put it, visitors were in the habit of saying, "What a great city!" But they were always staring at Lake Michigan.

Daley changed things. He did it by realizing that it was too late to reinflate the city's sagging industrial base. Daley saw that if Chicago could be known for its brains as well as its brawn, it could attract the corporate power necessary to reinvigorate the city's economy. He used the arts to send a message.

Daley empowered the city's Department of Cultural Affairs, turning it into a major tool for civic development and making its head, the legendary Lois Weisberg, one of his closest advisors.

Chicago became more colorful, known for its free festivals, neighborhood events and internationally covered exhibitions and performances. But it also achieved a ranking as fourth most important business cen-

ter in the world by MasterCard Worldwide. It created the greatest number of new or expanded corporate facilities of any U.S. city during five of the last six years.

Chicago became more colorful ... But it also achieved a ranking as fourth most important business center in the world

As time passed, however, Daley's reach seemed increasingly to exceed his grasp. Last December, the Dept. of Cultural Affairs was all but dismantled for reasons that are still hard to fathom. Weisberg, the last of Daley's original cabinet members, resigned angrily.

Enter Rahm Emanuel. He's a mayor-in-waiting awash in red ink. But Emanuel also knows what part the arts have played in getting Chicago to its current, albeit troubled, status. "Phil Condit liked our opera," Emanuel said of the former Boeing CEO who moved

his headquarters to Chicago. But: "The challenge we are going to have here," Emanuel told the *Tribune's* Jones, "is that this period of time has a financial reality. How do you think grand and not be constrained by that?"

Jones wrote that Emanuel listens to Wilco, "likes the darker plays at Steppenwolf Theatre and American Theater Company and is not about to stop hanging out at rock venues like Schubas or the Riviera Theatre." Emanuel told Jones he wants to make Chicago "an international destination for dance," boost neighborhood theater companies, and that a major focus will be arts after-school programs for kids, in order to reach "the souls of those children who seem to be left out of our civic and cultural life."

According to Jones, Emanuel didn't want to talk about budgetary and managerial specifics. No wonder. Coming to grips with Chicago's budget crisis will be a bloody process that will anger a lot of people — arts groups included.

But this interview was a public way for Emanuel to say that, when it comes to the arts, he gets it. And not just because somebody's slipped a copy of *The Rise of the Creative Class* in his briefcase. He knows Chicago. He knows the edge the arts have given his city.

"What was I going to do with this liberal arts education," Emanuel said of his upbringing. "Put it to waste?"

Indianapolis mayoral candidates: Pay attention. ■



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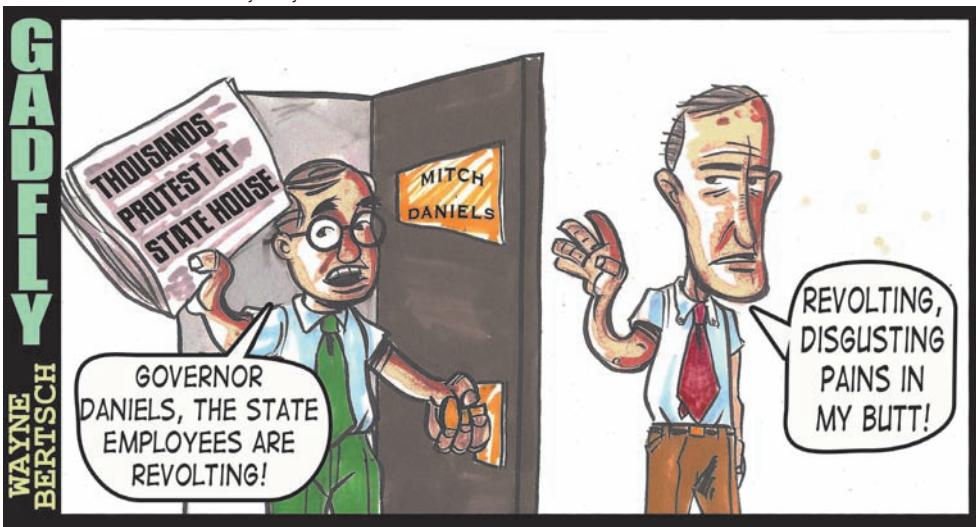
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HAIKU NEWS

by Jim Poyser

no need to dupe me
into saying politics
cares not for nature

our polluted air,
ruined waterways, sick soil,
proves their earth disdain

no politicians
have gone to bat for nature
for a long long time

instead they allow
industries, lobbyists to
write legislation

and constantly put
the economy over
the environment

except the top two
percent get richer; do they
have an extra earth?

because this one won't
survive our calamity
very much longer

no more walks in the
woods; the bubbling brook only
stirs a soapy froth

glaciers, once festooned
in white, grow dark drawing sun
light to heat the dirt

the ocean shall be
ruled by the tyranny of
giant jellyfish

THUMBSUP THUMBSDOWN

👍 RALLY FOR EQUALITY

Adding to the slew of statehouse protests last week, the Equality for all Hoosiers rally on Monday afternoon brought several hundred demonstrators in public opposition to a constitutional amendment banning same-sex marriage. The legislation, which attempts to define marriage as between a man and woman and ban recognition of civil unions and domestic partnerships, has already passed the House, pushing it closer to enactment than in previous attempts. Good news is, amendments are slow: even if it passes, we've got 'til 2013 or '14 to keep living in sin.

👍 SLAM DUNK FOR BIG 10 TOURNEY

This past weekend's Big Ten tournament rewarded Indy for its Midwestern hospitality with a healthy economic boost. Officials from the Indianapolis Convention and Visitors Association estimate that more than 86,000 fans dropped roughly \$8 million over the course of the weekend. Bidding for hosting duties will soon reopen as Indianapolis' five-year contract runs out in 2012. Here's hoping the promise of such tasty revenue is incentive enough for Republicans not to pass alienating legislation like the same-sex marriage ban and anti-immigration bill.

👍 EVAN BAYH: HOME AT LAST

Fox News announced Monday that former U.S. Senator Evan Bayh has officially signed on to join the network as a commentator and political analyst. We're not surprised. After his decision last year not to seek reelection, Bayh became an East Coast lobbyist. In his defense, Bayh said he'd offer a Democratic viewpoint to "the most widely watched news network," citing a poll that found 38 percent of Dems tune in at least occasionally. But doesn't he know that's just for entertainment value? Good luck behind enemy lines, Senator — though toward the end there, we weren't so certain whose side you were on anyway.

👍 PHILANTHROPY TO THE RESCUE

With all the talk about cuts to government programs in the social welfare sector, it's great to see local philanthropists stepping up. Lawrence M. Reuben, in partnership with Central Indiana Community Foundation, announced this week he would donate \$8 million from the estate of his late parents, Sara I. Reuben and Albert G. Reuben, to 13 Indianapolis-area non-profits. Proceeds include a half-million each to the Humane Society of Indianapolis and the American Civil Liberties Union of Indiana, and a cool million to the Immigrant Welcome Center.



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THOUGHT BITE

By Andy Jacobs Jr.

How to put drug pushers out of business: Stop buying drugs. How to put our Mideast oil bosses out of business: Stop buying oil. Use water, at least the hydrogen part. Simple process. Fantasy? BMW cars have been running on it for 20 years.

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Power by numbers

An analysis of what's driving Arizona-style immigration reform

BY BOB COOK
EDITORS@NUVO.NET

On Feb. 9, the Indiana Senate Pensions and Labor Committee, with an 8-1 vote, passed a controversial immigration bill likened to the notorious Senate Bill 1070 passed in Arizona last year — a bill critics have said effectively legalizes racial profiling.

A day later, the U.S. Census Bureau delivered a population report to the legislature that showed Indiana's Hispanic population had increased 81.7 percent from 2000 to 2010, following a 117.2 percent increase the decade before.

The two events were coincidental, but they are most certainly related.

Like the rest of the country, Indiana is getting less white, and rapid Hispanic population growth is a big reason why. In 1980, non-Hispanic whites made up 90.2 percent of the state's population. By 2010, that number had dropped sharply to 81.5 percent. In Indiana, Hispanics accounted for 43.4 percent of the population increase from 2000 to 2010

(some eight out of 10 were minorities of all kinds). Nationally, Hispanics represented 51 percent of the population growth. With a total Hispanic population of 389,707, Indiana now has more Hispanics than Ohio, which has 5 million more people.

Meanwhile, the state gained a mere 67,080 non-Hispanic whites, up 1.3 percent to 5,286,453 people. Hamilton County alone gained 66,643 non-Hispanic whites, leaving the other 91 counties to divide up the remaining 437.

Hispanics in Indiana landed not in a political sweet spot, but a very sour one. At 6 percent of the population, they are visible. But there aren't enough to form a statewide political force to keep SB 590 — which passed the Senate on Feb. 22 and goes to the House if Democrats ever return from Urbana, Ill. — from seeing the light of day.

If the trend continues, that may change. Backers of SB 590 may say they're fighting for better enforcement of existing laws; but the battle they're really fighting is about demographics and political power.

The changing 29th

It is no accident that the senator behind SB 590 is Mike Delph, R-Carmel, whose district is front and center in the overall trend toward the state's becoming less white, and more Hispanic (and more black and Asian).

His district, which starts in western Clay Township in Hamilton County, then turns left and goes south to Pike and Wayne townships in Marion County, has some of the strongest minority growth in the state, particularly among Hispanics. Of the Indiana's 50 state Senate districts, Delph's 29th District ranked 10th in fastest percentage of Hispanic growth (170.9 percent) between 2000 and 2010, sixth in the highest number of Hispanics added (7,257), and ninth overall in total number of Hispanics (11,504). The white-minority split in 2010 was 64-36. (Pike is now the only majority-minority township in Marion County, while Wayne has the most Hispanics.)

Delph told NUVO he never thought much about immigration when he was first elected in 2006. But the issue got his attention during his first town meeting as a state senator, at which West Side residents spoke out against what they said were problems caused by illegal immigrants.

"What caught my attention was law-abiding citizens feeling helpless," he said.

"They felt like their government was not listening to them."

Delph wasn't the only state senator ready to introduce SB 590-style legislation. But he did so, beginning in 2007, figuring he had the necessary "street cred" and cultural sensitivity to make it palatable, based on his having studied in Mexico City and interned

for Nicaraguan President Violeta Chamorro, and on his strong command of Spanish.

"That was a completely naïve assumption on my part," Delph said. Instead, Hispanics who were close to Delph avoided him, for fear of getting tarred for associating with him. Delph instantly became one of the most controversial political figures in the state.

But that hasn't stopped Delph, even as his district has become more Hispanic and less Republican. (As Delph notes on his own website, the 29th District went 56-44 in favor of Barack Obama in the 2008 presidential election.) Delph says illegal immigrants are being exploited on the job and driving down wages for Hoosiers (something liberals might agree with), that they're costing the state's schools, prisons and other public programs money that needn't be spent (something conservatives might agree with), and that they could be targets for terrorist recruitment (something... say what?).

Delph's original version of this year's bill was softened in committee, but only a bit. Merely not speaking English would have been enough for police to inquire about immigration status under Delph's original bill; the bill

now requires a higher standard, defined legally as "probable cause."

Police could also have held suspected illegal immigrants in jail indefinitely. Now they can only hold someone long enough to determine immigration status.

Still, the gist is the same. Enough so that Sen. Ed Charbonneau (R-Valparaiso) told *The Indianapolis Star* the changes amounted to putting "lipstick, rouge, eyeliner and fake eyelashes on an ugly bill."

Ugly or not, SB 590 has positioned Delph to be the next big Indiana Tea Party darling. Delph has pointed out his original bill predated the movement by several years, but it's that crusade that has Tea Partiers forming draft-Delph movements to run against perceived Republican turncoat Richard Lugar in the 2012 U.S. Senate primary, an option Delph says he hasn't ruled out.

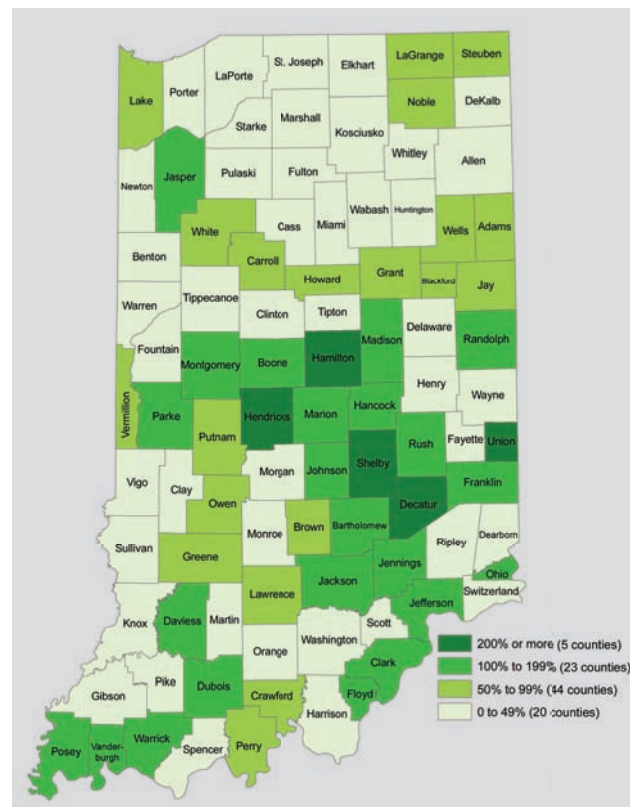
The politics of Hispanic growth

Indiana's growing minority population was widely credited with putting the state over the top for Obama. But in 2010, whether because minorities didn't turn out as well, or because the Tea Party backlash was stronger, Indiana got the most Republican state government it's had in long while.

Tea Party enthusiasm, however attractive it may prove for politicians like Delph now, may not be enough to counter the seismic shifts we've seen. In that sense, Indianapolis may be instructive for the long-term power the Hispanic vote may hold. The Democratic Marion County sweep in 2010, in the headwinds of Tea Party-mania, came in part because the county's demographics are turning against the Republican base. In 10 years, the non-Hispanic white-minority split went from 70-30 to about 60-40, with Hispanics the main driver of that trend.

In 2006, as a first-timer, Delph ran with no opposition. But in 2010, he had a Democratic opponent who got about 40 percent of the vote. Changing demographics helps to explain why Delph had to work much harder his second time around.

But Delph's feeling that the rule of law is being subverted trumps any calculations on what SB 590 might mean for the Hispanic vote. He chafes that some of his fellow Republicans don't agree with him. The full Senate vote on the revised bill was 31-18, with five Republicans, including Greenfield's Becky Gard, siding with the 13 Democrats against. (The lone Senator not voting on the bill: Delph, who had to take his bar exam that day.)



Graphic by the Indiana Business Research Center at IU's Kelley School of Business, via STATS Indiana, using data from the U.S. Census Bureau from March, 2011.

Also against the bill: State Attorney General Greg Zoeller, a Republican who is one of the signers of the Indiana Compact, a "declaration of principles," which states, among other things, that immigration is a "federal policy issue."

Business and religious leaders have lined up against the bill as well: Eli Lilly & Co., Cummins Engine, the Indianapolis Convention and Visitors Bureau, the Mennonite Church USA, the Jewish Community Relations Council, the Indiana Farm Bureau and others lumped with what Delph calls "countless other ivory tower elite organizations."

A good deal of the concern is fiscal. Opponents warn of a possible business backlash against Indiana for passing such draconian legislation and the possibility that new talent will be repelled by the new Hoosier Inhospitability. For those reasons, at least two senators, including Luke Kenley (R-Noblesville), who voted for the bill, have suggested it be tabled and sent to a summer study committee.

There is not yet a House or Senate district that is majority Hispanic. But legislators, businesses leaders and others are seeing the Spanish handwriting on the wall. They realize their future professional survival might hinge on whether they can get some level of Hispanic support.

The numbers don't lie. ■



See a photo slideshow from Tuesday's protest against SB 590, online at NUVO.net



Scenes from the statehouse

Thousands of demonstrators gathered at the Indiana statehouse at a series of rallies over the past week, to protest an aggressive package of Republican legislative reforms they say would harm unions, teachers and civil liberties across the state.

Last Thursday's demonstrations (March 10, see images 1, 2, 3, 8 and 9) were the biggest since a series of labor-led rallies jumped off last month, following an unexpected push by House Republicans to pass the so-called "Right-to-Work" bill, which would have effectively eliminated collective bargaining powers among private sector unions statewide. Teachers also turned out in droves to protest education reforms that would limit the collective bargaining rights of teachers, expand charter schools, and redirect public tax dollars to private schools through a voucher system.

Indiana State Police estimated more than 8,000 people gathered at the March 10 rally. Organizers uniformly disputed that estimate, putting the crowd closer to 20,000, based on comparisons with an earlier rally that drew 10,000.

Republicans have been aggressive on social issues as well, which has spawned additional rallies. The following Monday, March 14, hundreds gathered to protest House Joint Resolution 6 (see images 4, 5, 6 and 7), which would set the ball rolling toward a state constitutional amendment banning same-sex marriage.

At publication time, an ACLU-sponsored demonstration against Senate Bill 590, an Arizona-style immigration reform bill (see opposite page), was planned for Tuesday evening. A rally earlier last week opposed legislation that would strip Planned Parenthood of funding and restrict reproductive rights.

More labor rallies were planned for 10 a.m. at the Statehouse, Wednesday and Thursday. Check Nuvo.net for a photo slideshow of the anti-SB 590 protest, and for more photos from the rallies shown here.

— Austin Considine



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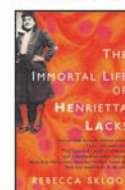
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*The Immortal Life of
Henrietta Lacks*

By Rebecca Skloot
Crown, 2010

Reviewed by Paula Saffire

This book is the perfect mating of biog-
raphy and science. It is a tale woven of
many strands, told by a master storyteller. You come to the
death of Henrietta Lacks one third of the way through and
wonder, "How can Skloot keep it so interesting?" But she does.

There are stories of: (1) Henrietta Lacks, a black woman who
died in 1951 with tumors so numerous it looked - to those
who opened her after death - as if she was stuffed with pearls.
(2) Henrietta's cancer cells, known to the world as HeLa,
which have been reproduced so successfully that they would
circle the earth three times when laid end to end and weigh
three tons. While most cells die after fifty divisions outside the
body, these seem to go on forever. They have been used to
fight polio, leukemia and numerous illnesses. (3) Sorely
needed advances in medical ethics, with mention of Nurem-
berg doctors, the Tuskegee syphilis study, and the birth of the
phrase, "informed consent." (4) Evolving policies on tissue
ownership. (5) What is going on for Henrietta's extended fam-
ily - some of whom cannot afford medical insurance although
the medical profession owes so much to Henrietta's cells.

Skloot tells this story with warmth, appreciation and respect.
She uses, wisely, the language of the people she interviewed, so
we can end with Sadie's word-portrait of her generous and joy-
ful cousin: "Hennie made life come alive - bein with her was
like bein with fun." Henrietta Lacks is, oddly, still making life
come alive. Some see her as a saint.

—Paula Saffire is Associate Professor of Classical Studies at Butler University.

Go to www.butler.edu/BookReview for more
recommendations by the faculty and staff of the
College of Liberal Arts and Sciences at Butler University.



Jack White works fast. So does his label, Third Man Records. Founded in Detroit in 2001, when White was still best known for leading the garage rock revival with his band The White Stripes, Third Man moved into its modern era with the 2009 opening in Nashville of a one-stop rock n' roll shop that houses a record store (selling only Third Man and Jack White-related merchandise), the label, a live venue, a recording studio, a photo studio and darkroom, a production office and a distribution center. It's all about vertical integration at Third Man: "With our unique set-up we can have an artist recorded and photographed in one day and have records for sale in our store within weeks," reads a mission statement posted to thirdmanrecords.com. "In this way we are bringing a spontaneous and immediate aesthetic back into the record business."

We Are Hex, they work pretty fast too, releasing two full-lengths and a passel of EPs and cassettes during their four years of life, even leaving a completed full-length unreleased because it no longer reflected their sound. But the local rock four-piece hadn't worked with an outside producer before Jack White called them up in December 2010, impressed by online concert footage he saw of performances at the Melody Inn and Radio Radio. He asked if they might make a trip down to Third Man in the near future to record a track or two with him. The band, naturally, accepted. White recorded two songs by We Are Hex during one afternoon in mid-January; the

next day, the band posed for a photo shoot and White played them the rough tracks.

This week, a little more than three months since White first contacted the band, Third Man will release a seven-inch by We Are Hex on its Blue Series of 45s. The label will sell it on the streets of Austin during the SXSW music festival, where much of the Third Man's catalog will be available for purchase from their Rolling Record Shop, a sort of musical bookmobile. We Are Hex will also make the trip to Austin, playing at least eight showcases during their first year at the festival. They'll also take a DJ set at the Rolling Record Shop, playing records from wherever the van happens to be parked. The local album release show, scheduled for March 25 at Luna Music, will await We Are Hex's return from Austin.

We Are Hex's seven-inch will become one of the loudest records ever released by Third Man, whose records tend to have a little twang (see Wanda Jackson, Drakkar Sauna, even Conan O'Brien's rockabilly effort) or to at least lean towards the pre-punk side of garage rock, like most of Jack White's bands. The A-side, "Twist the Witch's Titty," is a heavy, oppressive dirge, weighted down by Matt Hagan's swampy, thudding bass, lifted by Trevor Wathen's sharp, echoing guitar riffs played à la The Cure, complicated by drummer Brandon Beaver's muted fills, made even more demonic by singer Jill Weiss's manerred screams. If that track exemplifies We Are Hex's goth-rock side, the flip-side, "Through the Doldrums to the Dum

Dums," gestures more towards White's garage-rock background, a few off-key "doo-doo-doo" opening a distorted, frantic, upbeat song that's closer to pop than noise. Weiss, who can take on several personalities during the course of a record, opts for a hands-on-hip, flippant tone on the B-side, asking "Who do you think you know here? Who do you think you see?" in a voice more sassy than possessed.

With representatives from Third Man unavailable for comment while preparing for a trip to SXSW, it's up to the members of We Are Hex to talk about their new seven-inch and their relationship with the label. The story starts in the key of awe, with Weiss calling Third Man "its own Willy Wonka world," where "you can tell that Jack has his hands in everything because it's immaculately designed."

Beaver, seated beside Weiss on a slow weekday night at near-Northside bar The Red Key Tavern, adds: "That whole place is put together on rock and roll; that's the only reason it exists. You're not going to find that in Indianapolis. To me, it was so foreign."

Weiss: "We would have to build it. Our studio is the closest thing and it's just our house."

Once romantically aligned, now best friends and roommates, Weiss and Beaver finish each other's thoughts and sentences, comfortable with each other to the point at which, as Weiss jokes, "He could tell me to eat shit and die, and it might hurt right then, but tomorrow I'd be like, 'Hey,

BY SCOTT SHOGER

Band shots by Matt Morgan

Live shots by Jonathan Scott

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Find out more about the band at wearehex.com, and about Third Man at thirdmanrecords.com.

want to get some coffee?" Both have their quirks: Beaver is aloof in conversation, tending to stare at a fixed point ninety degrees to the left of his questioner while talking, only occasionally punctuating his points with eye contact; Weiss jokes that she only leaves the house for work and when loved ones absolutely demand her presence at a social occasion, although her cheerful, engaging presence tonight doesn't necessarily jive with her image of herself as a homebody, not to mention her



PHOTO BY JONATHAN SCOTT

Singer Jill Weiss' demonic screams are brought to life with a frenetic stage presence.

aggressively outgoing stage persona.

Weiss and Beaver stress that, above all, their music is sincere, and they tend to be honest, open and excited when they talk about their band, only restraining themselves in order to preserve another's privacy, for instance by refraining from chatting too much about hanging out with Jack White or by revealing the name of the band's behind-the-scenes manager, who emailed Third Man the videos that would inspire White to work with the band. Even their tattoos and fashion accessories are honest: Beaver's knuckles spell out "SELF MADE"; Weiss wears a button that reads, "OCD AOK."

The two say they're satisfied with the 7-inch, noting that White didn't meddle with anything essential to We Are Hex's sound. "He definitely knows what he wants, and couldn't respect more the songs as they were," Weiss explains. "He just dived right in with ideas, as if he had been listening to them for months. There were a few things he surprised us with — even things we weren't sure we would like — but he was right on. We figured, we'll trust him because he's Jack White."

Weiss says that about "15 minutes of awkwardness" elapsed before the band felt comfortable being around White, before "it was like we had always known him." She elaborates on those few ideas that surprised the band: White suggested that Weiss's vocals be recorded at half-speed for part of one song, to give them a high-pitched, Chipmunks effect when played back at normal speed; he pulled out an African drum for another passage. The songs were recorded in two or three takes; the band showed up at noon and was done by 5 p.m. White works with vintage equipment — an analog console, two-inch reel-to-reel tape — and all music was tracked live, and even some of the vocals.

"We kept a lot of happy mistakes," Weiss continues. "Matt was like, 'Oh, I forgot to

kick off my distortion on this part,' and Jack said, 'Let's rock and roll. Sounds great; that's a take.'"

Beaver is careful to maintain some autonomy during this conversation: "I hope this doesn't come off sounding like we're easy to work with, when we're really, really not. We were totally prepared to say, 'That snare sounds terrible.'"

"But he's who he is for a reason; he's got a great ear for tone, and that's one of the most important things to us," Weiss adds.

And White is also who he is partly because he's a restless collaborator who reaches out to both high-profile acts (including Loretta Lynn, Beck and Alicia Keys) and less-established bands such as The Greenhornes, Soledad Brothers, Pujol and The Black Belles. He gets plenty of recognition for his work, being ranked number 17 on *Rolling Stone's* list of the greatest guitarists of all time, and being featured as an equal alongside The Edge and Jimmy Page in the guitar geek documentary *It Might Get Loud*. He's a huge figure in the rock world, and if the band isn't inclined to allow White to be their Svengali, they are aware of the significance of their relationship with him.

"We're not marketable," Weiss says. "Our songs aren't going to sell Subarus. We've been doing this for a long time and we're really grateful for the fan base that we have, but it's very small. So it was nice for somebody you look up to to give us the nod: 'Yes, you are on the right track.' For us, it was like if you made your dream movie and you won an Oscar for it. It was the movie we were going to make anyway, so it's like

"We're not marketable ... our songs aren't going to sell Subarus."

— Jill Weiss

frosting on the cake. We would have made those songs. They wouldn't have sounded that good, but they would exist."

Ball U

Weiss and Beaver have played in three bands together, collaborating almost continuously since they met in Muncie in the mid-'00s while both were in their early 20s. She moved to the city from north-west Indiana, where she bounced around Hammond, Highland and Munster during her youth; he arrived from Peru, Ind., where his family moved shortly after his birth on the outskirts of Orlando, Fla. Both were in bands during high school, but Beaver was the more precocious of the two.

"In high school, he was already playing out," Weiss says of Beaver. "His high school band, especially compared to my high school band, was pretty fucking impressive. He got into the things that make a DIY band really early — designing your own T-shirts, making your record, booking your own show — really young."

Beaver, who started playing drums when he was 14, graduated high school midway through his senior year to play a tour with Brazil, a post-hardcore band then signed to prominent indie label Fearless Records. He made his way to Muncie by 2004, where Weiss was already studying art at Ball State and putting on shows in her basement.

The two disagree on the story of how they met. Beaver says it was a casual encounter: "I met Jill, she met me; we were hanging out. It went like, 'Oh, you drum? I need a drummer.'"

But Weiss objects, lightly hitting the table with her palms for emphasis: "No, that's not how it happened at all, actually! I saw him drum and I said, 'That's my new drummer.' My best friend at the time was my drummer, and I was like, 'Dude, this drummer is so fucking good.' And I didn't want to play with another drummer."

Beaver relents, maybe allowing this piece of We Are Hex apocrypha to go by unchallenged: "That was a long time ago. I don't remember all the details." Weiss: "He's modest."

At the time, Weiss played in a band with Hagan, We Are Hex's current bassist, called Days and Nights in the Skeleton Crew. Weiss and Beaver jointly describe it as Wire meets Thrill Kill Kult with a tinge of industrial keyboards. Beaver joined the band for its final four or five months as a going concern, booking its first major tour.

The band was at the center of a blossoming Muncie music scene that rivaled any Indiana city for talent. Beaver points to the now Indianapolis-based Everything, Now! (an "unstoppable" live band) and The Lou Reeds (the most "influential" group) as key acts; he adds that members of the once major-label act Margot & the Nuclear So and So's "were all there taking notes," and that that band's producer and bassist, Tyler Watkins, recorded "every one of those Muncie bands in this terrible shit, shit basement." Weiss interjects: "That shit basement I lived in, behind the water cooler."

After Skeleton Crew broke up, its members (Weiss, Beaver and Hagan) gradually came to form another band, Ari.Ari., add-

ing to the lineup Mark Tester, We Are Hex's first bassist and current frontman for the Oakland-based garage rock band Burnt Ones, on guitar. The group was still a going concern when Beaver and Weiss moved to Indianapolis in 2006. Weiss says they made the move because she was fed up with being "poor as fuck" in Muncie, where she lived in a condemned building, paying \$200 in rent. She held a poorly affixed mattress to the car roof during much of the drive to the big city.

Ari.Ari. made it another year until a west coast tour precipitated its breakup. Beaver: "The band kind of fizzled out, everyone was frustrated..." Weiss, again correcting an under-statement: "Nuh-uh, it didn't fizzle out. We quit the band in L.A., and drove all the way back in silence."

Hex Haus

Two months passed between Ari.Ari.'s breakup and the formation of We Are Hex, two long months, according to Beaver and Weiss, who say it was the longest time they weren't members of a band since high school.

The first version of We Are Hex, formed in 2007, was a three-piece comprised of three former Ari.Ari. members — Beaver on drums, Tester on bass, Weiss on synths and vocals. That lineup's sound was bass-heavy and a little turgid. Guitar was conspicuously absent, and even though Weiss tried to fill in chords on the synths, there was a curious lack of energy to the lineup's work. "We're a rock and roll band, so it's kind of hard to conceive of a rock and roll band without a guitar," Beaver told me in 2009. "We admitted that as well." Still, that trio completed a full-length, *Loomers vs. Lurkers*, two songs from which made their way to the band's first proper full-length, 2009's *Gloom Bloom*.

When Tester left the group in 2008, he was replaced by Hagan, the bassist who had worked Weiss and Beaver in both Ari.Ari. and Days and Nights on the Skeleton Crew. Beaver and Weiss also took the opportunity to add a guitarist at the time. There happened to be one hanging around, or rather, they happened to be hanging around one — Trevor Wathen, formerly of the group Extra Blue Kind, and the only current band member who isn't a Muncie expatriate.

Wathen was living alone in a house on the near-Southside, surrounded by instruments, recording equipment and poverty. Even before he joined the band, he was hanging out with the members of the trio incarnation of We Are Hex, inviting them to record and practice in his space. Soon after he joined the band, the other members of We Are Hex moved into his home, soon to be dubbed the "Hex Haus."

For two years, all four members of the current lineup lived and recorded together in the space, working up two full-length albums, 2009's *Gloom Bloom* and 2010's *Hail the Goer*. Beaver refers to the documentary *Stones in Exile* when he describes the atmosphere of the house — "They were constantly together," he says of the Rolling Stones during the time they recorded *Exile on Main Street*. "It was just about who was in the right place at the right time." Weiss picks up on the reference: "Who could do it at the same time. Who ended up bailing, who was late to practice; who was too drunk or too high." "That's exactly what's happen to us," Beaver continues. "We've written records around who was at the house at that time. And we just keep on putting out LPs



PHOTO BY MATT MORGAN

At home with We Are Hex. "We're not trying to be creepy," singer Weiss (third from left) explained.

and B-sides in between the records. I'd say we have a hundred songs. We could stop right now and just put out B-side cassette tapes for the next five years. But we promise not to do something so pretentious."

Weiss ended up writing about the Haus almost unconsciously, particularly on *Hail the Goer*: "I definitely didn't leave the house the whole time that we wrote that, so it was very much about the house and the people that were in it, which happened to just be us four." Case in point: the first song on *Hail the Goer*, "Birthplace of the Mystics," on which Weiss howls that "We ain't got no fireflies on this side of town / we ain't got no streetlights to guide our way home," before explaining that "We're all living in a haunted house." Like Moose of Jookabox on his last album, *Dead Zone Boys*, Weiss often sings of a spooky, post-industrial wasteland that rings downtown Indianapolis. And We Are Hex's fascination with the dark side of the city isn't affected, according to Weiss: "We're not trying to be creepy. I'd just say that we're dark because we're poor, tired, overworked, depressed and working-class."

Weiss, Beaver and Hagan have since moved out of the Hex Haus, leaving Wathen to once again guard the band's equipment. (Beaver joked in 2008, "It's a gamble every day when we get home from work to see if there's a window broken out and everything has been stolen.") During the two years the band lived there together, Beaver and Wathen built up the studio to the point where the Haus might

now be considered, according to Beaver, "basically just a studio with a bedroom in the back." Beaver recently started a record label, Bitchin' Sounds, to release recordings made at the house, including a cassette split featuring We Are Hex and the Cleveland garage band Hot Cha Cha, and a cassette EP by Bloomington noise-rock duo Learner Dancer. Wathen has recorded local band The Kemps at the Haus and is currently mixing down tracks by another local indie rock band, Pravada.

I ask Weiss and Beaver if they still think it was a good idea to live and work together. Beaver replies: "Can I give advice and say, 'Yeah bands, move in together! Move into a house and start writing music; it's probably going to come out really sweet.'" Weiss chimes in: "Yeah, if you're not an asshole."

Beaver continues: "It's really tough, and I think it helped that we can walk past each other in a house and not even look at each other, and you don't really get sick of that person after a while. I feel like if we were able to afford a house twice the size, we would all do it together again." Weiss: "And you get to know who everyone is having sex with. You don't even talk about it; you're just like, (sassily) 'Okay, okay!'"

Bauhaus

So is We Are Hex really such a "spooky" band, I ask Beaver while Weiss heads to an ATM. Or is it maybe just that some passages are noisy or in a minor key, and that it's hard to hear music in a minor key and not think of

gloom and doom, sturm and drang?

Beaver likes that reading: "The only reason anyone would call us spooky or dark is because Matt plays in minor. We all agree that we're really into Bauhaus and Joy Division, but we're basically in charge of having to tell people what we sound like."

And sometimes people get too cute with their definitions. If the band is certainly inspired by the first wave of goth rock, they avoid the pretensions that genre has picked up like barnacles along the way — both fashion- (mascara) and music-wise (crooning, delicate vocals; endless drones; drum machines; layered synths). Beaver: "When people are like, I can really hear the Bauhaus influence, I'm like, you're crazy, there's no Bauhaus in there."

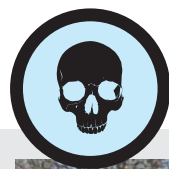
And so sometimes the band tell people they sound like The Cure, other times Murder City Devils. As Weiss sits back down, I put the same question about spookiness to her, and she lights up: "God, I hope we're spooky. I think that's the only thing we'd agree on." Beaver replies: "See, I didn't agree with that at all. I just think it's the minor notes."

Weiss, who favors nurture over nature, makes her case: "I just think we're dark because we live in a bleak environment. Nine months out of the year it's gray, black and brown. The bands that unite us, the bands that I get most excited about — Joy Division, Bauhaus and The Cure — those are bands that are classified as goth. Clearly there's a problem; I don't fucking leave the house."

Well, except for shows. Weiss is an energetic, unrestrained performer, writhing on the floor at one minute, leaping atop the bar the next. Maybe her lyrics are informed by the gothic side of life, but she doesn't present herself as gloomy or mopey on stage — or during an interview, for that matter. She finds it discouraging to see local bands that do mope about, discouraged by obstacles to success, some of them universal, some of them specific to Indianapolis.

"Everything's so coast-biased. All you have to say to discredit yourself sometimes is that you're from Indiana... And when you think about Detroit, which has a scene... What's Indianapolis? It's Detroit. Where we live in Indianapolis, it's industrial fucking wasteland. There's so much potential here, which is why it kind of hurts that people aren't pushing themselves. Yeah, it's hard to tour, but spend \$800 on a band and take a chance. And it's good for your music — the more that you get out there, the more bands that you see, the more experiences you have, it's going to push your music."

It comes down to one thing for Weiss: "As much as we can doubt everything — 'Can I pay the rent? Is the band going to make it?' — we've never ever doubted the music. There's no doubt in our minds that, love it or hate it, it's super-fucking sincere, and in a sea of trendy forgettable bands, we mean what we write." And while good work doesn't always find a receptive audience, it would seem that We Are Hex's sincere approach is paying off. ■



do or die

Only have time to do one thing all week? This is it.



Mascots and mayhem mark the St. Patty's Day Parade, this Thursday starting at 11:30 a.m.

SUBMITTED PHOTO

17 THURSDAY PARADE St. Patty's Day Parade



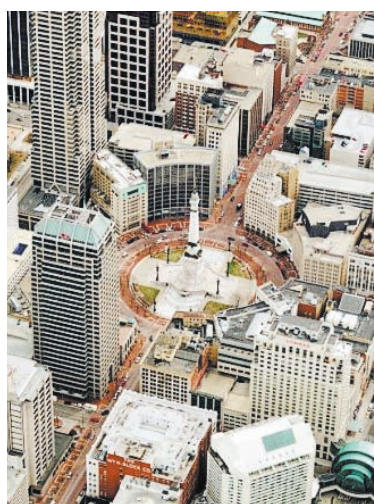
What other time of the year offers the chance to have candy thrown at you by a leprechaun? The 31st annual **St. Patrick's Day Parade**,

which kicks off at 11:30 a.m., is hosted by the **Indiana Sports Foundation** and is a great way to get the whole family involved in the holiday fun. The parade route runs downtown, starting at Pennsylvania, snaking down Ohio and ending on Meridian, so you have plenty of opportunities to see the floats. Follow the parade to the end of its route and who knows? Maybe you'll find a pot of gold waiting for you. Visit www.indystpats.com/parade/registration.htm for more information. ■

16 WEDNESDAY, CONTINUING COMPETITION Monument Circle Idea Competition



In an effort to encourage ideas concerning design, programming, land use and activities the **Monument Circle Idea Competition** will take place, opened March 7, to maximize Monument Circle's potential and envision its future. As the heart of Indianapolis, Monument Circle is recognized around the world and is locally a place of celebration and home to several corporate, cultural and commercial entities. Ideas will be considered for the future planning and use of the city landmark. Submissions are due by April 15. Three awards will be given in May and one at the conclusion of the exhibition, and range from \$1,000-\$5,000. Winning works will be displayed on Monument Circle June 17-26. Those interested are encouraged to enter officially at www.monumentcircleidea.com. Call 317-237-2222 for more information. ■



SUBMITTED PHOTO

Sing along with us: From a distance... our Circle looks cute...

17 THURSDAY PARTY Greening of the Canal



SUBMITTED PHOTO

Is this pollution? Hellz no, it's our canal, this Thursday.

For once there is a canal advisory and it doesn't involve toxic algae! Grab your 'Kiss me, I'm Irish!' buttons and hit the streets of Indianapolis to celebrate the annual **Greening of the Canal** in honor of St. Patrick's Day. You may need a cup of Irish coffee to get in the spirit, the fun starts at 6 a.m. at the **Canal Walk** near Ohio and West Streets. This year the event features live music,

dancing and drawings for three Hoosier Lottery Big Jackpot Game prize baskets (valued at \$200 each) for those who have the luck of the Irish. Call (317) 233-2434 or visit www.indystpats.com/greening/index.htm for more information. ■

17 THURSDAY FESTIVAL Irish Fest at The Rathskeller

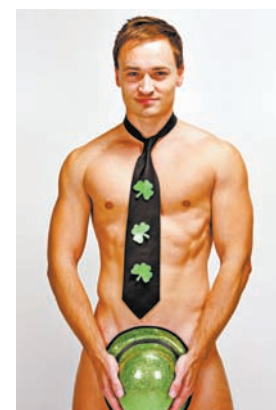


SUBMITTED PHOTO

Paul Holdman from the Woomblies is part of the Irish Fest at the Rathskeller.

Cheers! Raise your glass of green beer high in celebration of the 12th annual **Irish Fest** hosted by **The Rathskeller**, located at 401 E. Michigan Street. The festival, a celebration of all things Irish, runs from noon to midnight and will feature authentic Irish fare as well as some of the best pints in town. While you enjoy your slice (or mug) of Ireland, be sure to check out the live entertainment, including Brian Cunningham & the Irish Aires, The Irish Dancers of Indianapolis, The Gordon Pipers and the Woomblies. Call (317) 636-0396 or visit www.rathskeller.com for more information. ■

17 THURSDAY BURLESQUE Angel Burlesque: Erin Go Bragh...less



SUBMITTED PHOTO

Erin Go Bragh...less, indeed; at Crackers Comedy Club.

What better way to get into the spirit of St. Patty's Day than to pay a visit to the lasses of **Erin Go Bragh...less**? The ladies of **Angel Burlesque** will be shaking their shamrocks just for you, bringing the classic art of striptease, music, dance and comedy to **Crackers Comedy Club**, 6821 N. College Avenue. Shows will take place March 17, 18, 19 at 8:30 p.m. and 11 p.m. Tickets run \$10-22, or come ready to flash your valid school ID on college night, March 17, to snag \$7 tickets for both of the night's shows. Call (317) 631-3536 or visit www.angelburlesque.com for more information. ■



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17 THURSDAY BOOK SIGNING Michael Fischman



If you are a fan or
are in need of some
tips to improve your
state of mind, **Michael
Fischman**, a proponent

for meditation, will be
promoting his book,
Stumbling into Infinity,
with a signing at **Barnes
& Nobles** in Carmel. For
20 years, Fischman has
been leading breathing
and meditation work-
shops and now offers
practical insight into the
mind and emotions in his
new book and chronicles
time spent with a person-
ally enlightening mentor.
Admission is free. Signing
begins at 7 p.m. at Barnes
& Nobles, 14709 US Hwy.



SUBMITTED PHOTO

Author Michael Fischman

31 North. For more infor-
mation or to RSVP e-mail
lee.black@artofliving.org
or call 250-4095. ■

18 FRIDAY MUSIC Spring Equinox at the IMA

The most lovely of
seasons is approaching,
and what better way to
celebrated than with envi-
ronment-powered music?
Craig Colorusso, sound

artist extraordinaire, is pre-
senting **Spring Equinox:**
Sun Boxes at the **IMA**
this weekend at 100 Acres.
Twenty solar powered
speakers, each with a dif-
ferent guitar note, will play
as they react to the natural
changes of the sun and
clouds. Described as both
"soothing and energizing,"
it's a perfect remedy to your
winter blues. You can hear
the music March 18, 19 and
20 from 12 p.m. to sunset at
the Indianapolis Museum



SUBMITTED PHOTO

See and hear the "Sun Boxes" at
the IMA this weekend.

of Art, 4000 Michigan Rd.
For more information, visit
www.imamuseum.org or
call 923-1331. ■

18 FRIDAY DANCE Paired Down at White Rabbit

New artists, local
bands, the White Rabbit
Cabaret and wine: sounds
like a solid night. **Motus
Dance Theatre** is pre-
senting **Paired Down**
this weekend as a toned
down version of their
2010 fundraiser, Pairings:
An Evening of Wine and

Dance. Many of the pieces
from last year have been
reworked for this year,
and the new core artists
at the company will also
have pieces. Local band
ESQ will be featured as
well. The performance
will be held both March
18 and 19 at 8 p.m. at the
White Rabbit Cabaret,
1116 Prospect St. Tickets
are \$10 in advance or \$12
at the door. 21+ only. For
more information or tick-
ets, visit motusdance.com
or call 602-3920. ■



SUBMITTED PHOTO

Motus performs at White
Rabbit this weekend.

18 FRIDAY PARTY Bollywood Bhangra

So they may not be celebrating the
Indian holiday Holi with the traditional
throwing of colored powders and liquids
at each other, but the **Cultural Cannibals**
are celebrating it the next best way
they know how. They're hosting a huge
Bollywood Bhangra party at **Club Hyde**
with their very own DJ Kyle Long keep-
ing the music and dancing going all night
long. The crazy action is happening March
18 from 10 p.m. to 3 a.m. at Club Hyde,



SUBMITTED PHOTO

Bollywood Bhangra will look something like this on
Friday.

20 W. Louisiana St. Admission is \$7 or \$5
for students. For more information, visit
culturalcannibals.wordpress.com or call
332-5612. ■

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19 SATURDAY CINEMA/MUSIC

Radmilla Cody at the Eiteljorg

The entire Red/Black exhibit at the Eiteljorg is world class—our own David Hoppe gave it an outstanding five-star review—but we're particularly excited about **Radmilla Cody** and her story. The first part

of the day will show the documentary "Hearing Radmilla," which examines Cody's identity debate that was ignited by her reign as the first biracial Miss Navajo. Webb and Cody will speak after. To finish the day right, Cody will be performing traditional Navajo songs that night. The movie starts at 2:30 p.m. and the concert will begin at 7 p.m., both in the **Clowes Sculpture Court** at the Eiteljorg Museum, 500 W. Washington St. Admission for the film screening is regular museum admission, while the concert is \$10 for non-members and



SUBMITTED PHOTO

Radmilla Cody

\$8 for members. For more information and tickets, visit www.eiteljorg.org or call 636-9378. ■

19, 20 SAT & SUN MUSIC

Choruses join voices

The Indianapolis Men's Chorus and Indianapolis Women's Chorus will join voices for their next concert, **Moonlight on the Wabash**, which is billed as a musical love poem to Indiana and all things Hoosier. The choruses are the performing arms of IndyChoruses, Inc., an Indy-based nonprofit performing arts organization that

brings gay, lesbian, bisexual, transgender persons and their allies together through the transformative power of music. This is only the fifth time in IndyChoruses' 21-year history that the two groups have performed together. The talent is spectacular and most concerts have special treats built in for the audience's enjoyment. The concerts take place on March 19 at 8:00 p.m. and March 20 at 3:00 p.m. at **Unity Church of Indianapolis** (907 North Delaware Street). Tickets are \$5 for children and range from \$10 to \$20 for adults. Purchase online at <http://www.indychoruses.org>. ■

20 SUNDAY CONCERT

Steven Stolen's Americana Tunes

The **Meridian Song Project** continues with **Steven Stolen's** free concert, **"A Travlin Thru,"** performing good ol' American folk music that will remind

you that you do indeed love your country. Expect some Aaron Copland classics and piano accompanying by Catherine Bringerud. The fact that he's performing at a church will only increase the intimacy of the performance. Admission is free. Stolen performs March 20 at 4 p.m. at Trinity Episcopal Church, 3243 N. Meridian St. For more information, call 926-1346 or visit www.trinitychurchindy.org. ■



23 WEDNESDAY LECTURE

Ralph Lemon

Cross Performance is responsible for several projects devoted to dance, theatre and visual arts. The organization focuses on the creation of cross-cultural and cross-disciplinary performance and presentation. Its artistic director, **Ralph Lemon**, is responsible for finding collaborative artists with diverse cultural backgrounds to research and create these projects, which expand over years. Lemon, recipient of a 2009 John Simon Guggenheim Memorial Foundation Fellowship, will be speaking at Butler University as part of the 2010-2011 Leadership Through the Arts Forum Lecture Series. The lecture will be held March 23 at 7:30 p.m. at the **Eidson-Duckwall Recital Hall at Butler University**, 4600 Sunset Ave. Admission is free. For more information, call 317-940-8000 or 317-940-9231 or visit www.butler.edu. ■



SUBMITTED PHOTO

Ralph Lemon speaks at Butler next Wednesday.



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TOO BAD FOR BROADWAY." INDIANAPOLIS STAR

A TRAVLIN' THRU

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Planet JW Marriott

A trip to the city's tallest hotel

BY DAVID HOPPE
DHOPPE@NUVO.NET

I love hotels. While I can understand traveling friends who flinch at the nightly cost of booking a room, I've never found convincing the old saw about only needing a place to sleep. It's like saying the only reason for eating is calories.

Traveling, even if it's for business, is a kind of waking dream. Our bodies — and the consciousness they carry — are literally transported from a place that's familiar, to one that isn't. When we arrive, the weather is different, people we've never seen before are speaking with different accents or languages. There may be palm trees, which, for a Midwesterner, is enough to make you stop and stare.

A good hotel becomes an indelible part of this experience. Such hotels needn't cost a fortune but, like good restaurants, they tend not to be cheap because the people working in them care about doing a good job.

My tendency is to favor older hotels, those with some history in their bones. In the States, many of these were constructed during boom times, in either the 1890's or 1920's. They were built of brick and held their respective blocks with an imperial dignity. These hotels were landmarks. They not only welcomed travelers, they proclaimed that the cities where they stood had also arrived.

The new JW Marriott hotel projects a similar, albeit highly contemporary, sense of purpose. Located on downtown Indianapolis' western flank, the JW is a 33-story concave column, sheathed in blue glass that, on sunny afternoons, casts a hyper-real glow east, down Washington St. It's the tallest hotel in Indiana; the first skyscraper to go up in Indianapolis in several years. At 1,005 rooms, it is also the largest JW Marriott — the Marriott Corporation's luxury brand — in the world. In Indianapolis, the JW is, quite literally, the high end.

Needless to say, as a hotel lover, I was delighted when the JW Marriott folks took me up on a proposal to spend a night in their care. I wanted to see what the JW experience was like. I also wondered what this experience might add to Indianapolis.

Airborne

Airports are the transit hubs of choice for cities today. The rising price of fuel notwithstanding, we fly places. Our understanding of geography is measured in hours, instead of days.

The lobby of the JW Marriott seems airborne. You enter beneath the arc of what feels like a great wing. Once inside, the verticality of the building's exterior gives

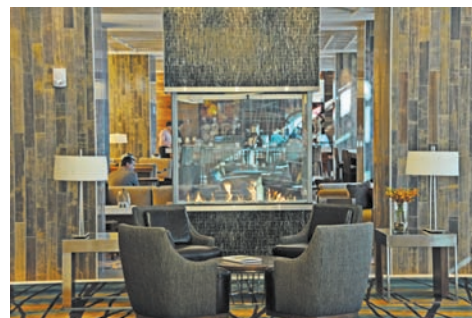


The JW Marriott looms above the west side of downtown Indianapolis.

SUBMITTED PHOTO



Two views of the lobby of the JW Marriott.



SUBMITTED PHOTO

way to a wide-open space that one might be forgiven for thinking is an extension of the airport.

Most lobbies in vintage hotels were designed to evoke palatial fantasies of days gone by. They seemed set in a deco version of King Arthur's Court. The lobby in the JW Marriott, on the other hand, casts you forward, into a plausible future. One of its ground floor restaurants is even called High Velocity.

It's a little disconcerting. On the one hand, you are surrounded by a visual cacophony of objects — light fixtures, furniture, wall coverings and incidental objects — all implying streamlined motion. Yet, everywhere you look is imagery intended to suggest an avant-garde take on the seeming timelessness of the Midwest.

It's a bold juxtaposition that finds expression throughout the hotel.

Behind the check-in stations are large, back-lit, glass photo-transparencies of golden clumps of marsh grass set against an inky, vaguely menacing, prairie sky. This is the Midwest as if imagined by David Lynch. Which, let me hasten to add, is not bad. After a lifetime of picket fence clichés, it's actually refreshing to see our home ground expressed in such a primal way.

Upstairs, on the floor dedicated to conferences and meetings, there are chest-high pedestals supporting small platters covered with swatches of living moss. There are also decorative installations



SUBMITTED PHOTO

Osteria Pronto is the JWM's main restaurant. See NUVO next week for a review.

featuring the decapitated trunks of birch trees and vases with prairie grass. You can't turn around without finding the shadow of Queen Anne's Lace or a photographic mural featuring sheaves of wheat.

There is, in fact, so much design going on — from the eccentric to the merely decorative — that you begin to wonder whether the people commissioned to embellish this place were as unsettled about how to describe the Midwest as the rest of us.

The Executive Suite

There's a thrill associated with seeing a place you think you know well, but from new angles. The JW provides this experience in spades. Upon taking what we were

told is "the fastest elevator in the state of Indiana" to our suite on the 28th floor, my wife and I were knocked back by the floor-to-ceiling views of the city afforded by hallway windows. Over here was the White River, fat from torrential rains, snaking its way through the city's Westside. There was the IUPUI campus, seen whole: Finally, more than a series of parking lots, but actually taking form.

From our suite on the northeast corner of the building, we could see the Statehouse, where several hundred people were standing in the rain, protesting attempts to dismantle public education. Even at this great height, their voices echoed up to us. In our bedroom, we stared down the length of Washington St., all the way to the eastern horizon. To one side, was Lucas Oil Stadium, a behemoth finally given some perspective by the vast expanse of the Convention Center's rooftop.

Dubbed "The Executive Suite," our space consisted of a living room and one and a half bathrooms. It was as handsome as one would expect, replete with stylish furniture, a human-sensing energy management system, water-conserving toilets and faucets and a connectivity panel for DVD players, gaming systems and digital cameras. There was even a recycling bin.

Although not really large enough for entertaining, it was, for a couple, the equivalent of, say, a moon orbiting the larger Planet Marriott. It was a place with heavy doors and underfoot, warm, undulating carpet. The master bath included a walk-in shower with a total of four showerheads. Getting clean in this place amounted to an amusement park ride for grown-ups. There were not one, but two flat-screen TVs, and the king size bed gave you the impression of rolling across a cloud.

In a recent visit, the boss, JW Marriott himself, complained that the desk chair in his suite was too hard to adjust. Although I didn't have that problem, I would say that the lack of a simple luggage rack left us wondering where, exactly, to put our stuff in a way that didn't sully the elegance of the space.

Same with the bathroom. To conserve water, the hotel encourages reuse of towels, but while there were plenty of shelves, there was only one hook to hang anything on. Who uses shelves in a hotel bathroom? Finally, the bathroom door contained a large plate of frosted glass. It looked great, but it also conducted light, meaning that, at night, the entire bedroom was illuminated if someone flipped the switch after closing the bathroom door.

Weather-proof boulevards

Hotel users also prize location, and this is where the new JW really pays off. It didn't take us long to grasp the ways in which the JW clarifies and, perhaps, redefines our understanding of downtown Indianapolis.

The hotel acts as a pole, creating a force field of coherence for a cluster of public attractions that have heretofore lacked focus. The presence of the hotel, with all the people it accommodates, serves as

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FEATURE



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A room at the hotel.



SUBMITTED PHOTO

Two views of the hotel's fitness center.

fulcrum for the White River Park vicinity's amazing array of resources, including the State Museum, Eiteljorg, History Center, Victory Field, NCAA Hall of Champions and the Luc.

And that's just the beginning. The city's skywalk system broadens the reach of the JW — as well as several other major hostleries — virtually extending the hotel's interior to include the massive canyons of the Convention Center and even Circle Centre Mall.

Indeed, there is a deliberate synergy between the JW and the recent Convention Center expansion. Where most of the hotels in the JW Marriott chain have been created with the luxe-inclined traveler in mind, the Indianapolis version sees conventioners as a primary clientele. Even more than the Convention Center expansion itself, the JW may be the greatest indicator yet of how important the convention business has become to downtown's continuing viability. [See sidebar.]

As you stroll through the city's network of weather-proof boulevards, you can also see how Indy's Super Bowl proposal practically wrote itself. Like a lot of people I know, the prospect of holding the nation's Big Game in the dead of a Midwestern winter made me skeptical. But I had never experienced Indianapolis like a tourist before and taken the time to actually use the skywalk system. I'm not skeptical anymore. At the very least, I have a renewed

appreciation for how the city has managed to create a downtown experience that can function 24 hours a day, if need be, and at any time of year. It really works.

From another galaxy

As we gazed out at the city, my wife and I started counting all the buildings that have been added to the skyline since we arrived in Indianapolis in 1988. Downtown has been — and continues to be — transformed. It is hard, though, to think of any one addition that has made such a self-conscious attempt to introduce itself with an exclamation point as the JW.

The JW stands out. Literally, of course, but figuratively, too. Built for a cosmopolitan traveling public, it speaks with a broader vocabulary than many of us are used to. At times, it feels like a visitor from another galaxy.

But in its insistence on trying to find ways of expressing a local sense of place, the JW, in its way, includes us in a larger, more worldly, urban conversation that might give us clues about what makes Indianapolis a distinctive 21st century city.

For my taste, the JW tries a little too hard with many of its design flourishes. You wonder how much we see today will still be visually relevant as little as five years from now. But it also gets some things, like its marvelous city views, the unfailingly friendly sophistication of its staff and its

FEATURE



The executive lounge at the JW Marriott.

SUBMITTED PHOTO



SUBMITTED PHOTO

The hotel's night life hotspot, High Velocity, is low key in this photo, but won't be when you visit.



SUBMITTED PHOTO

The pool at the fitness center.

decision to try to find new ways of expressing a Midwestern aesthetic in its interior design, impressively right.

This hotel, with its skywalk access to the Convention Center, may have been intended for conventioners, but it also succeeds admirably as a getaway — at least as far as this stay-at-home tourist is concerned. For a day and a night, I dreamed I was in Indianapolis. It was a great trip. ■



INFO:

JW Marriott Hotel Indianapolis
10 S. West St.
317-860-5800
www.jwindy.com
Rates range from \$149- \$309 a night depending on the day of the week and time of year.

The Indiana Convention Center

On Jan. 20, 2011, the completion of the expansion of the Indiana Convention Center moved Indianapolis from 32nd to 16th place among America's major convention centers in exhibit space, allowing Indianapolis to now compete with other major American cities including Chicago, Denver, Washington D.C. and Orlando.

- Space added: A spacious lobby now connects newly constructed areas to the previous structure. The expansion included a three-story glass "cube" entrance along Capitol Avenue and added 254,000 square feet of exhibit space, 63,000 square feet of meeting rooms and 103,000 square feet of pre-function space.

- Current space: The expansion provides 566,600 square feet of exhibit space, 113,302 square feet of meeting rooms and 62,173 square feet of ball-room spaces. According to an independent study, the expansion may generate more than \$2.25 billion in economic benefits and create 4,200 jobs over its first 10 years of operation.

- City connections: A new indoor climate-controlled street level and underground connector links to the Lucas Oil Stadium and the Convention Center is connected by skywalks to 4,700 hotel rooms, more than any other convention center in the nation. The entire space has accumulated into more than 1.2 million square feet, almost doubling its previous size.

- Taxes: No state general taxes or local property taxes were used, although Marion County had a small increase in a variety of user taxes. Six neighboring counties also chipped in by sharing food and beverage taxes.

See: <http://www.icclos.com/>

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PHOTO BY MARK LEE

Gary Taylor, senior general editor, and Terri Bourus, lead editor, head up the New Oxford Shakespeare project.



SUBMITTED PHOTO

The New Oxford Shakespeare project was responsible for the production of *Young Hamlet* in February, via Hoosier Bard Productions in partnership with IndyFringe. Pictured here: Lauren Briggeman as Horatio and Tom Cardwell as Hamlet.

The play's the thing at IUPUI

Terri Bourus and the New Oxford Shakespeare

BY DAVID HOPPE
DHOPPE@NUVO.NET

"We're sort of like performance artists, in a way," says Terri Bourus, standing on the stage of a theater-in-the-making on the campus of IUPUI. Bourus is a member of Actors Equity, but that's not necessarily the performance art she's talking about. She is also a lead editor of Oxford University Press' New Oxford Shakespeare, an undertaking based, in part, at IUPUI. It's that project, and the combination of scholarship and performance it encourages, that has Bourus looking forward and beyond to August, when the new 260-seat IUPUI theater will open.

Bourus is part of an international team of scholars, working under the aegis of England's Oxford University Press. Their task is to bring out a new, complete edition of Shakespeare in 2016, coinciding with the 400th anniversary of the Bard's death.

At IUPUI, Bourus heads a staff of five editors who are working on the modern spelling and digital editions of Shakespeare's works. This will be the latest Oxford University Press edition of Shakespeare since 1986. It also represents the continuing evolution of Shakespearean scholarship.

Bourus says that, from about the 1640s to 1970, Shakespeare was "taken over by academics," and that "the scholars and theater practitioners did not work together, they did not respect each other, they just didn't blend in any meaningful way."

Shakespeare became part of English

literature, along with a host of other great writers like Milton, George Eliot, Keats and Charles Dickens. This was fine, as far as it went, but it skewed the emphasis toward reading rather than performing. This was a problem, since so many of Shakespeare's works were written for the stage.

"It's literature," says Bourus, "but not literature in the form of a novel. It's literature in the form of plays. Plays are performances. Play scripts are not novels. And yet they both tell stories. One tells stories when a reader engages with a text; the other tells stories when an audience engages with performers."

A multimedia Shakespeare

In the 1970s, Oxford University Press and editor Stanley Wells began championing the idea of Shakespeare as a dramatic author. "They gathered together a team of scholars interested in performance art," says Bourus. The result was the 1986 Oxford Shakespeare, which, says Bourus, "was the first edition of Shakespeare's plays to be examined and edited through the lens of performance."

Editing through that lens creates a new perspective, says Bourus, one that "shifts between prose and poetry." There are also special challenges: "There are stage directions, needs of performers; with very old texts we have archaic words that need to be footnoted and examined."

For example, there are three extant versions of Shakespeare's *Hamlet*. In one version, Prince Hamlet refers to "too, too solid flesh;" in another, to "too, too sallied flesh;" and, finally, to "too, too sullied flesh."

"What," asks Bourus, "did Shakespeare mean? We can't ask him. There's no way

"We want to create a multimedia Shakespeare for the 21st century."

—Terri Bourus

to get to it and yet, theatrically, it's going to be performed. So what is the best way to perform this? How do you remain true to the text when you have no manuscripts, you have no notes. [Shakespeare] left us nothing."

The editing challenge doesn't end

with rendering what constitutes a complete text. It also involves offering a text compatible with new ways of reading. Computers, social networking, cell phones and eBooks have all made an impact on how we read, and Oxford Press is intent on not creating another edition of Shakespeare aimed mainly at bookshelves. "We want to create a multimedia Shakespeare for the 21st century," says Bourus.

The new Shakespeare edition will come with performance notes, stage directions and copious footnotes. It will consist of a modern spelling edition, a two-volume old spelling edition, a textual companion and a digital edition, potentially including music and performance clips.

"We've got the very first, multi-platform, multi-formatted edition of Shakespeare, ever," says Bourus.

The goal, according to Bourus, is to "keep the performance of Shakespeare contemporary, because while Shakespeare's a universal artist and, in that way, timeless, every so-called universal work has to be re-proven for each generation."

Going global

This is where Bourus' acting background comes into play. The project's senior general editor, Gary Taylor, from Florida State University, wanted a collaborator who was both a scholar (Bourus' PhD work concerned *Hamlet* as a performance text) and an experienced performer.

Bourus was teaching at Indiana University's Kokomo campus. She agreed to be part of the Shakespeare team when IU's president, Michael McRobbie, agreed to support the project, ultimately locating it in Indianapolis. "IUPUI brought me here with the intent of making meaningful connections between IUPUI and the Indianapolis arts community, with an eye toward building a theater on campus," says Bourus.

For IUPUI, the Shakespeare project represented an opportunity to create an on-campus theater presence similar to the visual arts and design presence brought by the relocation of the Herron School of Art and Design from its previous Old Northside neighborhood on 16th St.

The project has reached out to the city at large through the creation of Hoosier Bard Productions, a partnership with IndyFringe that recently presented its first production, *Young Hamlet*, at the IndyFringe Theatre.

"Our company is IUPUI students and actors. It's the theatrical arm of the New Oxford Shakespeare," says Bourus, who says the group will focus on early modern and classical theater, and is seeking community funding to support a production schedule of two to three shows a year.

Bourus and her team of editors are charged with delivering all their materials to Oxford University Press by April 2015, for publication the following year, in April 2016. The unveiling of the latest edition of Shakespeare's works will serve as the occasion for a summer Shakespeare festival in Indianapolis that Bourus says will bring artists and scholars from around the world to the city for what will amount to a Shakespeare Super Bowl. "We would like to have the biggest Shakespeare festival in North America."

Bourus believes the Shakespeare project will put IUPUI and Indianapolis on the world stage. "An urban campus, a campus that's part of a city that's growing and dynamic, is where Shakespeare ought to happen. It's a great opportunity for us to be global." ■



SUBMITTED PHOTO

Karen Gomyo performed with the ISO last week.

MUSIC

ISO CLASSICAL SERIES PROGRAM NO. 12

★★★★☆

Hilbert Circle Theatre; March 10-12. Was it an accident or did Indianapolis Symphony Orchestra guest conductor Jakub Hrusa plan last weekend's program with deliberate calculation around the key of G? And though the program's featured work, Dvorak's Symphony No 8 in G, Op. 88, has a slow movement in the key of C, G — major or minor — predominates elsewhere. One might observe that this poorly attended (Friday evening) program has a key issue besides the small turnout. Especially with the program's opener, César Franck's dazzling, 12-minute symphonic poem, *Le Chasseur maudit* ("The Accursed Hunter," 1882), where practically every measure suggests G minor. Regrettably not quite all of *Chasseur's* notes fell precisely where they belonged. The conductor seemed to hold back the tempo to get those notes in as close as possible, rendering its climactic measures less exciting than they could have been. But the last time the ISO played this was in 1991, so that its players may not have been quite "in practice." The rest of the program

went far better, especially with the suavity of Karen Gomyo's violin playing in Prokofiev's Violin Concerto in G Minor, Op. 62. Her nearly white tone projects a subtle vibrancy that captures what Prokofiev wants his violin to be doing throughout his three movements. Hrusa's orchestra melded admirably with Gomyo's widely varying solo display, most especially in the concerto's fetching final movement. With excellent solo work, good orchestral precision, pacing and balance, Hrusa came close to giving us what I think Dvorak would have wanted throughout the symphony. For more review details, visit www.nuvo.net. — **TOM ALDRIDGE**

THEATER/ PERFORMANCE

LA TRAGÉDIE DE CARMEN

★★★★☆

Indianapolis Opera; Basile Opera Center; through March 20. Georges Bizet's 1875 swan-song-opera *Carmen's* immense popularity over the entire 20th century to the present day once again confirms that success breeds imitation, emulation, variation. Indianapolis Opera is presenting *La Tragédie de Carmen*, a 1984 adaptation of the Bizet opera by Peter Brook. His production is



SUBMITTED PHOTO

Kristin Gornstein as Carmen and Daniel Anderson as Don José in the current production of *La Tragédie de Carmen*.



SUBMITTED PHOTO

Matt Panesh, AKA The Monkey Poet

scaled back from over three hours to 90 minutes — no breaks; his cast features only seven performers, his orchestra scaled down to less than 20 players, including a pianist, a small stage with a table doubling as a bed as the only set. You get exposed here to just over half of Bizet's memorable tunes — most out of their usual order. These are coupled with a plot line also at variance with the Meilhac and Halévy libretto used by Bizet. In Saturday's matinee, I heard mezzo Kristin Gornstein as Carmen, tenor Daniel Anderson as Don José, soprano Jacqueline Brecheen as Micaëla and baritone Thomas Gunther as Escamillo. Of these, Gunther gives us the best voice, a rich, vibrant, well controlled vocalism. Brecheen and Anderson also project vibrant deliveries but with less containment. While Gornstein appears as a perfect embodiment of the Carmen persona, her vocal control is less than optimal, occasionally straying off pitch. Still, these principals pour themselves into their roles with gusto. Throughout the 90 minutes, Carmen and Don José have their hands all over each other in a succession of clinches, both on and off the "bed." The production merits at least a PG rating. *La Tragédie de Carmen* continues through March 20. For times and ticket information, call 317-940-6444. For more review details, visit www.nuvo.net. — **TOM ALDRIDGE**

THEATER/ PERFORMANCE

WELCOME TO AFGHANISTAN

★★★★☆

Indy Fringe Theatre, Friday, March 10. Matt Panesh, known to Fringe Festival attendees as the Monkey Poet, returned to Indy last weekend for more stand-up poetry and the local premiere of his one-man play. Comic, brainy and disturbing, *Welcome to Afghanistan* revisits the massacre of thousands of British soldiers in the first Anglo-Afghan War (1839-42). "Auckland's Folly" is probably the bread and butter of history classes in England, but for many Americans, the term serves only as a vague reference to imperial hubris. Clearly, Panesh has something to say about the past and current tendencies of powerful countries to invade "weaker" countries, only to discover that the locals have a surprisingly fierce commitment to hanging on to them. Still, he doesn't beat on the point, until the very funny end. He's too busy mixing images of Kipling's India with targeted portrayals of daft military leaders, misguided soldiers, and journalists who collect tragic stories with a bloodlust all their own. With physicality and vocal play that increases across the hour, Panesh turns a dark history into dark comedy. — **JOSEFA BEYER**

VISUAL ART

3X3

★★★★☆

Herron School of Art and Design; Through April 16 The just-opened 3X3 exhibition at the Herron School of Art and Design physically confronts us with philosophical questions. "Is there such a thing as a discreet object if all matter is continuous?" William Dennisuk seems to ask with his sculptural installations "Penumbra," "Adumbrate" and "Tracery." In these works,

great vases made of iron rebar are made oblique by plexiglass casing, such that the position of the object within its surroundings is blurred. Daniel Jolliffe's work broaches a related question: "How do we position ourselves in ever-changing surroundings?" "Whereham: Griffith" is a live-action video projection of three men standing in a landscape pointing into the sky and constantly shifting their position. We learn that they are digitally controlled to point out real satellites hovering outside the Herron Gallery. The ever-changing surroundings under discussion in *Whereham* include the increasingly technological world with which Jolliffe is playing. Ivana Popov's work experiments with the line between art and psychology. "Maja the Bee," which projects cartoon images upon a pillow, creates an inner nostalgia for the viewer, while "Trees," a looped film scene of a wooded landscape projected on curtains, causes the sensation of looking through a window into a wide open space. The installations are engineered to create gut feelings rather than passive viewing experiences. The three progressive artists showcased in 3X3 not only raise philosophical questions, they physically construct them. — **JOSEPH WILLIAMS**

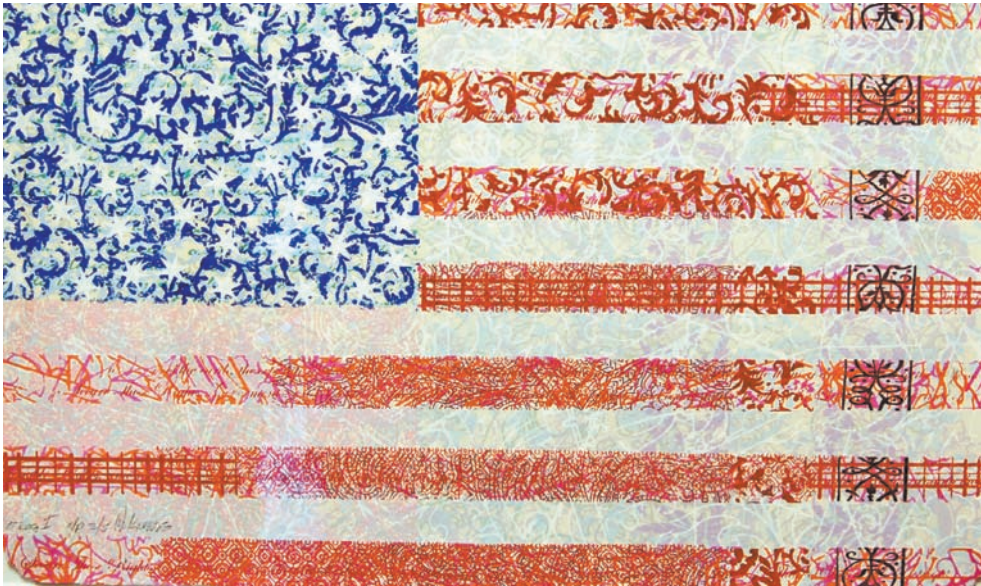
VISUAL ART

ABSTRACTIONS: RECENT PAINTINGS BY DAVE VOELPEL

★★★★☆

Five Seasons Studio; view by appointment through March 23. Dave Voelpel exhibits a wide selection of abstract paintings and mixed media art at Five Seasons Studio located in the Circle City Industrial Complex. Voelpel, who described himself as a contractor by day and artist by night and weekend, has moved into abstraction after working in the realm of traditional landscape painting, particularly watercolor painting. His strongest works on view were made in *plein air* and expressively interpret the landscape through thick and varied acrylic paint applications. "Abstraction 14," made with quick energetic marks of grays and greens from a palette knife, intrigues with a chartreuse lichen-like form on the left center edge. Paint slips over the canvas to create a sagging, dripping purple sky in "Abstraction 17" and an enticing rhythm emerges with balanced color. "Abstraction 19" has a lavish indigo sky that intersects with lighter grays and raised, horizontal marks resembling rock ridges. Voelpel revealed that the piece had an underpainting that formed the textures. The richness of this layering method works, but is lacking in other examples. There is unevenness to the show as numerous pieces, notably the col-

A&E REVIEWS



Walter Knabe's work is part of the exhibit, 'Art for Beds,' at Editions.

SUBMITTED PHOTO

lages, are underdeveloped. What the exhibition needs is editing and definition to really showcase the most evocative art. 345-3426; fiveseasonsstudio@yahoo.com — **SUSAN WATT GRADE**

VISUAL ART

ART FOR BEDS AT EDITIONS LIMITED
★★★★☆

This one night preview featured artists participating in the annual Art for Beds event to benefit Gennesaret Free Clinics – the culminating event will take place on May 1st at the Murat Arabian Room with silent and live auctions. The sneak-peek featured a mix of iconic and local emerging artists – giants such as Pablo Picasso, Joan Miro, Marcel Mouly and Russell Young shared pristine gallery space with the likes of Phil O'Malley, Jason Myers, and Walter

Knabe. Russell Young's larger than life prints of Marilyn Monroe are opulent and seductive – diamond dust adorns these monochromatic prints, creating layers of light and abstraction. Jason Myers' "Myself #16" hangs just feet from Young's Marilyn, but is the opposite of glamorous. Dark and unassuming, Myers' self portrait hangs in balance between the physical and mental realms. Phil O'Malley's "When Viewed from the Same Place," is an exercise in opposites – muted colors ebb and flow, while bold, primary colors slash violently then pool stagnantly across a stark white canvas. These works and more are available for a good cause – the Art for Beds event benefits Gennesaret, which provides free health care services to the homeless and working poor. 639-5645; www.artforbeds.org —**ALLIE MATTERS TAYLOR**

VISUAL ART

NATURE TRANSFORMED:
DAVID MORRISON & DONALD MEE
★★★★☆

GarveySimon Art Access; through April 16. In Herron Associate Professor David Morrison's colored pencil drawings you see leaves and curled bark, detached from any mooring, against a white paper backdrop. You might be fooled into thinking for a brief moment that you're looking at real objects when looking at his drawings. That's because the details — such as in "Fallen Leaf Series: No. 1" — are so stunningly rendered. You see here the desiccated leaflets of a single leaf, still green



SUBMITTED PHOTO

David Morrison's colored pencil drawings are part of the 'Nature Transformed' exhibit at GarveySimon.

and bulging with veins, curling inward on a curved red stem like a ballerina arching her body backwards. And the *trompe l'oeil* shadow, drawn on the paper itself, adds to the impression that there's a real leaf within the frame. Such drawings leap beyond photorealism into the anthropomorphic at least partly, I think, because the leaves are portrayed in a preliminary

nary state of decomposition that echoes the impermanence of all living things. Elsewhere in the gallery (at knee level) the imperfection, if not the inherent mortality, of nature is incorporated into the furniture making of fellow Hoosier Donald Mee who works with reclaimed wood in combination with welded steel. His "Truss Series bench" is composed of an irregularly shaped slab of reclaimed oak that is cracked, knotted and supported by an arch of welded steel — a harmonious blend of natural and human design. www.gsartaccess.com — **DAN GROSSMAN**

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Kimu's revelations

A taste of Burma in Greenwood

BY ANNE LAKER
EDITORS@NUVO.NET

Last month *The New York Times* ran a piece called "In Indianapolis, the World Comes to Eat," detailing our vibrant international eateries on West 38th Street and beyond, including a Burmese restaurant in Greenwood. Lest *NYT* scoop NUVO, we high-tailed it south, a smooth ride on I-65, to a strip mall west of Greenwood Park Mall.

A glance at Kimu's concise menu of curries, stir fries, and pho indicates that Burmese food is an amalgam of Chinese, Vietnamese and Indian influences. Our challenge was set: to taste the most Burmese items on the menu.

The first revelation: Burmese Sweet Hot Tea (\$1.50). I can't recall drinking anything this exciting. Its

hue was a sumptuous caramel and its texture milky-thick. One sip was pleasingly bitter, the next sweet, by turns evoking chai, chocolate and chicory. I'll return to Kimu for this kaleidoscopic tea alone.

An appetizer called Samusas (six pieces for \$2.99) was the Burmese version of the meat pie — thankfully found in most every culture. A mixture of shredded chicken, potatoes and onion came in a wonton-like wrapper; we dipped them in a runny, bright orange hot sauce. Tofu Kyaw (\$2.99) were simply fried tofu squares served with the same sauce.

Our young server told us that her uncle, the owner, came to Indiana circa 2002, worked as a sushi chef, then took the leap to open Kimu four months ago. This info inspired us to order Tuna Nigiri (2 pieces for \$3.50) and Caterpillar Sushi (about 12 pieces for \$7.50). The tuna looked artificially pink, but the caterpillar sushi pleased both eye and palate with an artful arching arrangement and a contrast of cream cheese with crunchy sesame seeds.

We ordered a strategic variety of entrees on the advice of our

server. My Kyeoo Soup (\$8.95) was an earthy pho with a motley cast of characters: pork tongue, imitation crab, mini meatballs, quail eggs and bright bok choy chards reaching toward harmony in a cloudy broth with rice noodles. It was better for lunch the next day.

Our friend Robert's entrée, Combo Fried Rice (\$8.95), was the most innocuous of the meal. Delicate jasmine rice, bits (and I do mean bits) of well-scrambled eggs, pork, chicken and beef made for comfort food without much oomph.

Husband Joe's entree won the jackpot for Most Burmes, and best overall. Pork with Pickle Mango (\$8.95) was a dazzling dish of pork shards caramelized in a honey-soy sauce, stir-fried up with green onions and electrifying chunks of pickled mango, served with a mound of white rice. Another instance of complex, contrasting flavors that I began to suspect as a trademark of Burmese cuisine.

There's no dessert, but Kimu does serve breakfast, including Pea Puri (fried pastry stuffed with ginger, anise and pea paste) and Ei Gya Kywe (a cruller).



PHOTO BY MARK LEE

Pork with Pickle Mango (\$8.95)

We can credit Kimu's existence to the roughly 8,000 Burmese nationals who have fled ethnic persecution and now call Indy home, with assistance from groups such as Exodus Refugee Immigration. Welcome to Indianapolis, where the world comes to taste the wonders of Burmese sweet tea. ■

Kimu

1280 N US 31, Suite U
Greenwood IN 46142
317-893-2221

HOURS

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SAT.-SUN. 9 am – 9 pm

FOOD: ★★★★★☆

ATMOSPHERE: ★★★★★☆

SERVICE: ★★★★★☆

BEER BUZZ

BY RITA KOHN



EVENTS

March 16

Upland's Blackberry and Cherry Lambics available for online reservation beginning at noon; visit uplandbeer.com and follow the link on the reservations page; pick up your bottles from Bloomington Tap Room or Indy Tasting Room March 29- April 12.

March 17 Multiple Events

Flat 12 Brewery, St. Patty's Day Irish Amber at the Elbow Room Parade party. 605 N. Pennsylvania St., starting 8:00 a.m., more at 317-635-3354

Tomlinson Tap Room, 222 E Market St., 11:00 a.m.-1:00 p.m. Celtic fiddler Emily Ann Thompson & the Celtic Motion dancers; 5:00-6:00 p.m. Acoustic singer/songwriter Chris Haskett; 6:00 p.m. Jim Reilly will tickle the ivories in an old-fashioned Irish sing-along. Beer selection TBA. <http://www.facebook.com/notes/tomlinson-tap-room/tap-list-March>

Ram Brewery downtown & Fishers, 1:00 p.m. tapping Shenanigan's Irish Coffee which blends Ram's Irish Red Seasonal with a pleasant dose of Hubbard and Craven's locally produced coffee beans. (In house only - no growlers). Also on tap and for growlers Ole St. Mick's Irish Red, rich with malty overtones.

Crown Brewing, Crown Point, specials on tap: Fade 2 Black 2X Black IPA and Green Beer; corned beef & cabbage pizza and "Band of Brothers, a HUGE Pipes and Drums band" in the upstairs party room; other specials on tap: Celtic Pride Oatmeal Stout and Coffee Stout.

Half Moon, Kokomo, Dry Irish Stout features a smooth and creamy head.

Beer Sellar tapping a firkin of Bells Double Cream Stout. Live Music starting at 10:00 p.m. from Tobias.

March 23

New Albanian-Schlafly-O'Fallon long-awaited C2 collaborative beer dinner at Eiderdown, 983 Goss Ave., Louisville, KY 40217. Register at: <http://www.eiderdowngermantown.com/>

Bravo

Not only is Sun King's expanded brewing operation and tasting room getting wide notice, their "Wee Mac Scottish Ale" was named one of "5 Canned Beers That Just Might Change The Way You Think About Craft Beer." More at: <http://aleheads.com/2011/02/21/5-canned-beers-that-just-might-change-the-way-you-think-about-canned-beer/>

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Secret Millionaire

BY MARC D. ALLAN
EDITORS@NUVO.NET

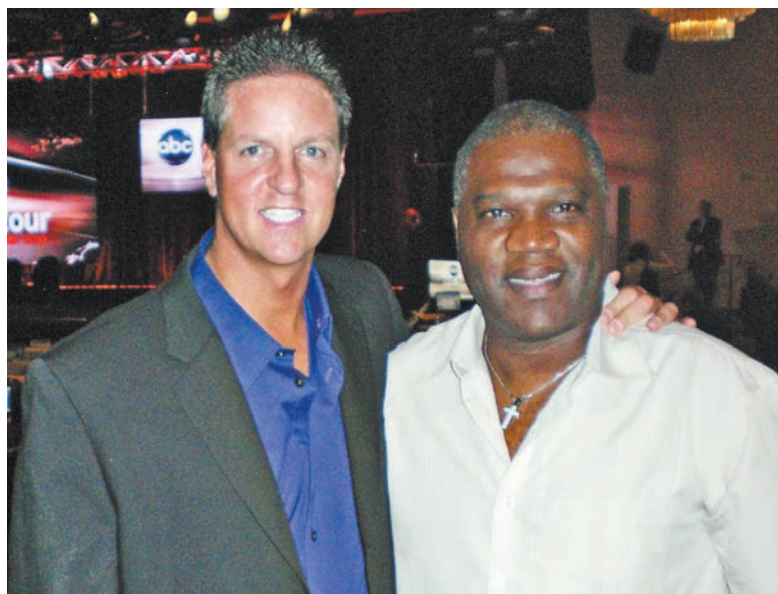
James Malinchak isn't allowed to reveal many details about the time he spent in Gary, Ind., as part of the new ABC series *Secret Millionaire*. Can't say who he met or how much money he, as the "secret millionaire," bestowed upon them.

Watch Sunday's episode (8 p.m., WRTV-6) and you'll find out, he said.

He did disclose, however, that initially he wanted no part of the show.

"I really had a belief in my mind that this was going to be something that was going to hurt people and not help and uplift people," Malinchak, a motivational speaker/business consultant, said. "So I was thinking maybe this was some bait-and-switch."

By the end of a 30-minute phone conversation and an in-person meeting that ended up lasting seven hours, "I thought it could help a lot of people in



SUBMITTED PHOTO

James Malinchak stands with Tony Branch, one of the gift recipients from Gary.

America. This is a great, positive thing." He called the show "a life-changing experience" — for the people he met and for him. (More about Malinchak can be found at www.malinchak.com.)

Here's what Malinchak was permitted to say: About a year ago, the show's producers put him on a plane. Didn't tell him where he was going. Didn't allow him to

bring much of anything with him. "I had to get comfortable being uncomfortable," he said.

The idea was to live among the people — which he did, in a neighborhood he describes as "tough" — find out who was helping the community and ask them to be part of a documentary on volunteerism. Then, at the end of a week, he revealed his identity

"They were rich so far beyond income — rich in love, rich in serving other community members, rich in making Gary better."

— James Malinchak

and handed them a check to continue their mission.

"The people were just fabulous," Malinchak said. "They're beautiful. The organizations, the people, were some of the most amazing spirits I've ever met. None of these folks I happened to meet had any great wealth as far as income, but they were rich so far beyond income — rich in love, rich in serving other community

members, rich in making Gary better. Amazing people."

The toughest part of the process, he said, was revealing his identity after asking the people to trust him.

"I didn't think some of these folks would want to be my friend anymore," he said. "I was nervous about that."

But everything ended well. In fact, he said, he's gone back to Gary to visit and he's flown some of the people he befriended there to his home in Las Vegas.

Malinchak, 41, said Gary reminded him of his hometown of Monessen, Pa., an old steel town that has seen better days.

The people he met in Gary really try to make a difference, he said. They certainly made an impression on him.

"I really believe I got more out of what I learned being around them than they got out of any of the money I gave them," he said. "To see how they are, their essence, it just put an imprint on my spirit that can't be changed." ■



INFO:

Sunday, 8 p.m. WRTV-6

FILM CLIPS

The following are reviews of films currently playing in Indianapolis area theaters. Reviews are written by Ed Johnson-Ott (EJO) unless otherwise noted.

OPENING

THE CARTEL

(NR)

Fresh on the heels of such documentary heavyweights as *Waiting For 'Superman'* and *The Lottery*, television journalist Bob Bowdon brings us *The Cartel* — a critical look at the American educational system. Commenting on the fraud, mismanagement, and corruption in the public school system, *The Cartel* focuses specifically on a public New Jersey school, holding its administrators and state-mandated test scores up for scrutiny. Premieres Tuesday, March 22, at 5 p.m., at the Indiana Historical Center (450 W. Ohio St.) in the Frank and Katrina Basile Theater. Admission is free. Immediately following the screening, there will be an education reform meeting with Bowden himself.

FOOD, INC.

(PG)

★★★★☆

Apparently, eating can be a dangerous business — don't take another bite until you see Robert Kenner's *Food, Inc.*, an essential, unforgettable documentary about America's food and who controls it. Featuring interviews with experts like Eric Schlosser (*Fast Food Nation*) and Michael Pollan (*The Omnivore's Dilemma*), *Food, Inc.* offers important but terrifying facts about the corporations behind America's food and how they put profit ahead of public health, the American farmer, and our environment. Presented by the Hoosier Environmental Council, March 22, 6:30 p.m., at the Hamilton Southeastern High School cafeteria (13910 E. 126th St., Fishers). Admission is free to the public. — Derrick Carnes

THE LAST LIONS

(PG)

Documentary. From the lush wetlands of Botswana's Okavango Delta comes this suspense-filled tale of a determined lioness ready to try anything to keep her family alive. Jeremy Irons narrates the wildlife adventure. 88 minutes. At Landmark's Keystone Art Cinema.

LIMITLESS

(PG-13)

Aspiring author Eddie Morra (Bradley Cooper) is suffering from chronic writer's block, but his life changes instantly when a friend introduces him to NZT, a revolutionary new pharmaceutical that allows him to tap his full potential. Eddie soon becomes a millionaire and draws the attention of mega-mogul Carl Van Loon (Robert De Niro), who invites him to broker the largest merger in corporate history. But others also notice Eddie — people who would do anything to get his stash of NZT. 105 minutes.

THE LINCOLN LAWYER

(R)

Mick Haller (Matthew McConaughey) is a Los Angeles defense attorney who operates out of the back of his Lincoln sedan. Then he lands the case of his career, defending Louis Roulet (Ryan Phillippe), a Beverly Hills playboy accused of rape and attempted murder. But the seemingly straightforward case develops into a deadly game of survival. With Marisa Tomei and William H. Macy. Based on the best-selling novel by Michael Connelly. 119 minutes.

THE MUSIC NEVER STOPPED

(PG)

After his estranged son Gabriel (Lou Taylor Pucci) suffers from a brain tumor that prevents him from forming new memories, Henry (J.K. Simmons) struggles to bond with his son. Eventually, Henry must learn to embrace his son's choices and try to connect with him through music. An official selection of the 2011 Sundance Film Festival. Presented by the Indianapolis International Film Festival, March 21, at 7 p.m., at the UA Circle Center Theater downtown. Admission is free.

PAUL

(R)

Comedy. Simon Pegg and Nick Frost (*Hot Fuzz*, *Shaun of the Dead*) play sci-fi buffs whose pilgrimage to America's UFO heartland leads them to meet an alien (voice of Seth Rogen) who brings them on an insane road trip that alters their universe forever. 104 minutes. Read Ed's review Friday at www.nuvo.net.

"A SLAM-BANG TWISTER OF A LEGAL THRILLER!"
Peter Travers, ROLLING STONE

"KEEPS YOU GUESSING AT EVERY TURN!"
Jeffrey K. Howard, KCLV-TV, LAS VEGAS

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Murder by Death

Writing from the wilderness

BY ALAN SCULLEY
MUSIC@NUVO.NET

To Adam Turla, singer/guitarist of Murder By Death, there's nothing worse for a band than getting stuck in the same place musically.

"I hate that when I hear a record and I think 'Wow, this sounds just like a less interesting version of their last record,'" Turla said in a recent phone interview. "That's just the most disappointing feeling for me."

In making the latest Murder By Death album, *Good Morning, Magpie*, Turla and his bandmates did plenty of things differently to help achieve the goal of giving the album its own distinct personality.

One of the big steps involved the way Turla went about writing songs for *Good Morning, Magpie*. He decided to get away on his own to write, so there would be no distractions that would interfere with the initial songwriting process. It was the first time Turla had stepped away from the band to write a Murder By Death album.

Turla got away, all right, all the way to the mountains of Tennessee to kick start his writing process.

"I wanted to just be creative," he said. "And I love to camp when I can, and the band has sort of in some ways has prevented me from doing some adventures I would have set out on...I'd never done just like a solo camping trip. I thought this is a perfect opportunity to just take the ideas that I had for material for these new songs and focus entirely on that, with nothing else in my way. Wake up in the morning and just start writing and write until you go to bed. I mean, I hiked and I fished. I had other things going on. But I always had like, what do you call it, a (note) pad in my back pocket and a juicy pen ready to write down those ideas as I got them together."

The isolated setting, Turla said, definitely filtered into the songs he wrote.

He wrote one song, "You Don't Think Twice (When You're Shaving' With A Knife)," as a way to amuse himself, never thinking it would develop into a song the group would want to record.

"I had no intention of introducing (it) to the band," he said. "I wrote it because I was bored and lonely. I didn't speak to anyone the whole time I was out there."

Other songs also came to reflect Turla's surroundings and experience.

"The last two songs on the album, 'White Noise' and 'The Day,' are gloomy nature songs," he said. "That comes from the fact that while I was out there, it just absolutely poured the whole time I was there. I got



PHOTO BY GREG WHITAKER

stuck in some pretty scary situations out on a trail by myself...Nothing is more terrifying than nature out of control.

"One other thing I noticed about how the experience shaped the record was that there were a couple of songs that actually have like a hiking speed to the song," Turla said. "I was writing them while walking quickly down a trail, and I noticed that a lot of them are perfectly sort of timed to my footsteps, which I think is really cool."

Back to B-town

Once Turla returned to civilization, he and his bandmates gathered in their home town of Bloomington, Indiana for six weeks of rehearsals before doing something that was another first for the group – staying at home to record *Good Morning, Magpie*.

"We just had a very reasonable work schedule," Turla said of the recording sessions. "We worked 12 to nine every day. All of the songs were ready to go when we went into the studio. So it really was just a question of going in, getting as much done as we could. We kind of had an open time schedule, and we didn't kill ourselves. I think that by going in prepared and being ready to record, it really made for a comfortable setting."

Together, the various steps in the process of creating *Good Morning, Magpie* resulted in an album that Turla thinks retains the basic musical identity of Murder By Death, but also introduces some notable new facets into the group's sound.

"I think the main thing is that we tried to be very aware of our past material, while also deviating from it," Turla said. "So with this

one, we tried to make it a little more upbeat and a little brighter at times. We wanted it to be an album of extremes. So there are dark songs, especially 'The Day' and 'White Noise,' are really dark, and the bright songs are bright without being like goofy."

The sound that has carried through the five Murder By Death albums is nothing if not unique, and it was present when the group's original lineup of Turla, cellist Sarah Balliet, bassist Matt Armstrong, keyboardist Vincent Edwards and drummer Alexander Schrodt made its debut album, *Like The Exorcist, But More Breakdancing*, in 2002.

Four more albums have followed, along with a couple of personnel changes. Edwards left the group in 2004, while Schrodt was replaced in 2007 by Dagan Thogerson. But Murder By Death has maintained its unique and difficult-to-categorize sound from the start.

It's a sound that falls somewhere between Americana, rock and blues, and has a certain feel of the Old West and Southern Gothic built into its cinematic character.

Old (mid)west band

Turla finds it hard to explain exactly how a band rooted in the heart of the Midwest came to write music with rather far-flung influences. He noted that the band certainly didn't try to imbue its music with any certain influences, be it old west, Southern Gothic or otherwise.

"I remember the first time I saw a write-up that said Southern Gothic. I had no idea what that was," Turla said. "Like I knew Edgar Allan Poe was Southern Gothic. I

knew about it in terms of literature, but musically (I didn't).

"We never had a goal, we never had a main motif that we were going for in our writing process," he explained. "So it's just a matter of getting these individual musicians together, we all have these varied tastes, but we can kind of agree on Murder By Death. We just piece together these songs according to what we think the temperament of the content suggests. That's where we come from."

However Murder By Death fell into its sound, it is a compelling mix. On *Good Morning, Magpie*, the group retains its rustic sound, but applies it to an enticing range of settings. "As Long As There Is Whiskey In The World" is a cheery romp that combines spaghetti western and Irish tones. "King Of The Gutters, Prince Of The Dogs" is a deliberate track whose measured pace gives the song's winsome melody time to really take hold. A more rocking side of the band comes out on the fast-shuffling "Yes."

Fans can expect to hear a few of the new songs during Murder By Death shows this spring. But the group isn't forgetting earlier material, either.

"This is our fifth album, and there is stuff that people expect to hear and want to hear, and we're happy to oblige them and do the old stand-bys," Turla said. ■

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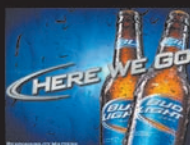


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SOUNDCHECK



SUBMITTED PHOTO

Ra Ra Riot

Wednesday

ROCK

RA RA RIOT, POMEGRANATES

Earth House, 237 N. East St.
6:30 p.m., \$15 advance (eventbrite.com), all-ages
A preppy, sophisticated, Manhattan-based indie-rock band with a chamber-pop feel (ascribable to a cellist, violinist and a bassist who can cover the fingerboard), Ra Ra Riot first appeared on the scene around the same time as Vampire Weekend — and even ended up embracing that band's Afro-Pop sound on one song, "Massachusetts," from their latest record, *The Orchard*. Not that they haven't distinguished themselves, taking opening spots for like-minded bands such as Death Cab for Cutie, and stretching their sound on *The Orchard*, a polished, somewhat dark record that took critical dings for being too self-conscious. With Cincinnati-based indie-pop band Pomegranates.

JAZZ

TROMBONONYMOUS

The Jazz Kitchen, 5377 N. College Ave.
7 p.m., \$8, 21+
We're kind of picking this because of the name — and because their mission statement reads, "Continuing the fine tradition of wind-driven pitch approximation." But beyond the rather goofy music humor, this a serious group, a quartet led by a couple trombonists (Carl Poposki, an arranger and Salsa bandleader, and Buselli-Wallarab Jazz Orchestra member Rich Dole), with guitar, bass and drums to boot.

HIP-HOP

RECON: PATTERN HUNGRY RECORDS SHOWCASE

Locals Only, 2449 E. 56th St.
8 p.m., \$3 (ladies free before 10 p.m.) 21+
Audio Recon sister label and home for experimental hip-hop Pattern Hungry Records takes over RECON for a night. Featuring The Charred Remains, Lorax & Ligyro, Bunny & Kelly.

Thursday



JAM

KELLER WILLIAMS

The Vogue, 6259 N. College Ave.
9 p.m., \$20 advance (plus applicable fees), \$22 door, 21+
A one-man jam band armed with ten-string guitar and a deluxe looping unit, Williams is touring in an "evening with" format, an event billing which always makes the concert seem like it should include a table-side performance and goodnight kiss. Williams, who comes off as a goofy, thoroughly-stoned man-child on stage, disarms with long monologues and novelty lyrics (including those from a samba about farting, "Mama Tooted") while wowing with virtuosic guitarwork.

ROCK

MEMORY MAP, CANASTA, RUGGED RUSSIAN BEAR

Locals Only, 2449 E. 56th St.
9 p.m., free, 21+
Recently signed to local indie Joyful Noise Recordings, math-rock band Memory Map is a Bloomington super-group of sorts, made up of Matt Tobey (Good Luck, collaborator with Kimya Dawson), Mike Bridavsky (Push-Pull, owner/engineer at Russian Recordings), Mike Dixon (Rapid than Horsepower) and Josh

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Morrow (Impure Jazz). Look for the band's debut, *Holiday Band*, on Joyful Noise in May, and check out the first single at the label's Web site now. With Chicago orchestral-pop band Canasta and local folk-rockers Rugged Russian Bear.

Friday

OL' WEST
MURDER BY DEATH, THE LIFE AND TIMES, SPORTING DOGS OF KENT
Radio Radio, 1119 E. Prospect St.
9 p.m., \$12, 21+
See feature, pg. 32.

JAZZ
MONIKA HERZIG
The Jazz Kitchen, 5377 N. College Ave.
7 p.m., \$12, 21+
Perhaps the hardest-working person on the Indiana jazz scene, Monika Herzig has distinguished herself as a pianist, composer and educator over the past two decades. Her new album, *Come with Me*, collects some her recent compositions, including the nostalgic, yearning title track, which nicely juxtaposes a toothsome melody against some off-kilter harmonic and metric choices. Herzig adds in a few covers for good measure, including a lush, anxious reading of "Blowing in the Wind" and a clean, precise "Georgia." Herzig has plenty other projects in the works for this year, including a music day camp for girls presented by ISIS of Indy, the affinity group for female musicians she co-founded with singer Heather Ramsey, and a book about IU jazz professor David Baker.

Saturday

INDIE ROCK
RED LIGHT DRIVER, COCAINE WOLVES, UMBRA AND THE VOLCAN SIEGE
Radio Radio, 1119 E. Prospect St.
9 p.m., \$7 (including free EP), 21+
Brit-rock inspired band Red Light Driver debuts a new EP, *Celeste Celeste*, Saturday night, giving away copies for the price of admission. While Echo & the Bunnymen and the like are strong with the band, they manage to do something new with each iteration of that at turns jangly, at turns atmospheric sound — and

outright goofy turns, like some of the tracks from last year's UFO Lost EP, are also well-received. With Muncie's fun-time, hard-rock bunch Cocaine Wolves and Chicago's Umbra and the Volcan Siege.

Sunday

JAZZ
CHRISTIAN MCBRIDE & INSIDE STRAIGHT
The Jazz Kitchen, 5377 N. College Ave.
7 and 9:30 p.m., \$25, 21+
See feature on pg. 36.

Tuesday

COUNTRY
VINCE GILL
Palladium at the Center for the Performing Arts, 355 City Center Dr., Carmel
7:30 p.m., \$20-120 (plus applicable fees), all-ages; also March 23, 7:30 p.m., sold out
One show wasn't enough for the country music giant, who has won more Grammys than any other male country artist. So Tuesday was tacked on to his engagement. For better or worse, Kyle Young's (Country Music Foundation) take on Gill, delivered during Gill's induction to the Country Music Hall of Fame, sounds about right: "Vince Gill is quite simply a living prism refracting all that is good in country music." He's the industry standard.

SCOTT GOES TO SXSW

That's right, I'll be covering this week's SXSW music festival beginning Wednesday, blogging daily from wherever I can find Wi-Fi, trying to stay afloat amongst a sea of somewhere around a million bands, sleeping on someone's couch, ducking to avoid Charles Whitman's telescopic sight. I'll certainly catch up with local bands and labels, splitting time between Friday afternoon showcases presented by My Old Kentucky Blog (featuring Indiana acts We Are Hex and Andy D, as well as Naptown ex-pats Burnt Ones) and Standard Record Company (Sleeping Bag, Thunderhawk, Slothpop, Jascha). Follow it all at nuvo.net.

BARFLY by Wayne Bertsch



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what you missed



PHOTO BY STEPHEN SIMONETTO

Haste the Day singer Stephen Keech leads his band through its final show Friday night at the Murat Egyptian Room. The sold-out concert put an end to the Carmel-based metalcore band's decade-long run, and featured a performance by the band's original lineup.

REVIEWS

THURSDAY FLOGGING MOLLY, MONEYBROTHER, DROWNING MEN

Murat Egyptian Room, March 10

Flogging Molly is an interesting band. Musically, their style pulls from celt-punk pioneers The Pogues, as well as punk legends like The Clash. They also seem to ride the coattails of more hardcore-leaning peers Dropkick Murphys.

And in the last half few years, Flogging Molly has fallen into an extremely comfortable rut. Ten years ago, the band's concerts were strictly punk affairs: the music was punk, the fans were punk, the atmosphere was punk. Now, Flogging Molly treats itself like a novelty band; their tours all begin during the weeks leading up to St. Patrick's Day and their album release dates are similarly planned.

The show opened up with the poorly-received, yet musically-impressive Drowning Men, a California indie-rock band that combines the brooding drive of golden-era Interpol with the grinding synth of The Killers — and in the best way possible. Next up was Swedish genius MoneyBrother, who, with his excellent backing band, commanded the stage like a ring-leader. The first notes from MoneyBrother's mouth called to mind the soulful rasp of Joe Strummer, and the

Swedish six-piece captured the aggressive dance-punk and reggae from The Clash's breakthrough album, *Combat Rock*, intertwining that band's sound with the muscular poetry of Bruce Springsteen.

Flogging Molly slowly slinked on the stage as the darkened Egyptian Room filled with the piped-in tunes of some mournful Irish tenor. Frontman Dave King briefly acknowledged the crowd before bursting into song. Since many of the band's songs tend to sound alike, the crowd burst into a frenzy as the fiddle and accordion added an Irish melody over the punk foundation. Less than a thirty seconds into the song, the crowd realized that it was an unfamiliar one and stopped dancing and mouthing along to the lyrics they didn't know. The opener, as it turned out, was the title track from the band's upcoming fifth album, *The Speed of Darkness*. After joking about tricking the crowd by opening with a new song, King ripped into the fist-pumping "Selfish Man" from 2000's *Swagger*.

Sadly, many in the punk scene today would shy away from a Flogging Molly show due to perceptions about the new fan base. I can attest to the fact that the band is just as inspired and as energetic as they were ten years ago. The only thing that has changed is the crowd.

—NICK SELM

THURSDAY RYAN BINGHAM

Birdy's, March 10

A long-haired and fully-bearded Ryan Bingham cruised through his set Thursday just like he knocks back his whiskey — coolly and nonchalantly. Bingham and The Dead Horses packed Birdy's to its fire-code threshold, playing to a muss of men in coon-skin caps who crooned the words to each song, as well as some girls in halter-tops and guys in polo shirts.

The majority of the setlist was taken from his most recent release on Lost Highway Records, *Junky Star*. Bingham's smoky vocals took on new life in the electric setting, sounding richer and purposeful than in recorded versions.

Surprisingly absent from Bingham's set was even the slightest innuendo that a movie called *Crazy Heart* ever exist-

ed. (Bingham co-wrote songs with T-Bone Burnett for the 2010 Oscar winner.) I would have bet the title to my car that he was going to play "The Weary Kind" for his encore. Instead he played a couple of full-band album tracks, much to the delight of an enthusiastic crowd.

The New Mexico native has perfected the art of working-class drinking music, playing simple melodies that manage to sound both catchy and unfamiliar. One can imagine seeing Bingham while sitting on a dive bar stool, alongside a few regulars and before three sifters of shitty bourbon.

Alas, the room was packed, with no barstools to be found and no escape from cigarette smoke, which made the nine-hundred-some guitar solos feel excessive to an asthmatic. Still, Corby Schaub's work on the mandolin made those redundant guitar solos entirely forgivable.

—ANDREW ROBERTS

FEATURE

Christian McBride

Playing inside

BY WADE COGGESHALL
MUSIC@NUVO.NET

Christian McBride is many things: a renowned jazz bassist, bandleader, outspoken advocate for the arts, educator, artistic director, composer. Friday at the Jazz Kitchen, he may wear all of those hats as he performs two shows with one of his latest projects, Inside Straight.

Wanting to lead a group tailored more to the traditional jazz linchpins of nimble instrumentation and husky grooves, Inside Straight came together when McBride teamed with pianist Eric Reed, alto saxophonist Steve Wilson and drummer Carl Allen. Their debut, 2009's *Kind of Brown*, brims with dexterous flights of fancy and supple, pastel melodies. It's another fine turn for a 30-something musician who's made a name for himself not only as a solo artist but in contributing to projects by artists in a variety of genres. He's collaborated with Herbie Hancock and Pat Metheny from the jazz world, Isaac Hayes and Natalie Cole in R&B, James Brown in soul, Sting and Don Henley in pop and Queen Latifah and The Roots in hip-hop.

When he's not performing music, the Philadelphia-bred McBride is a well-regarded spokesman for it. He's served as artistic director of the Jazz Aspen Snowmass Summer Sessions and co-director of the National Jazz Museum in Harlem. In 2005, McBride was named as a creative chair for jazz for the Los Angeles Philharmonic Association.

McBride took time for an email interview shortly before his Indianapolis dates.

NUVO: How much did your father and great-uncle influence you musically?

MCBRIDE: They were the first musicians I ever heard in person, so they had a huge influence on me musically. Specifically, my father (Lee Smith) was the reason I wanted to play bass, my great-uncle (Howard Cooper) is the reason I wanted to play jazz.

NUVO: What were your earliest memories of music?

MCBRIDE: My earliest memories of music are listening to my mother's records. A lot of soul and R&B recordings are the backbone of my childhood. Having so many people in my family in the music business, I was always going to live shows, so I don't remember exactly what my first concert was.

NUVO: How do you balance being so many things — a composer, a sideman, a music educator, a curator, etc.?

MCBRIDE: Not very well. It's a challenging, but fun job. Balancing professional responsibilities are just part of the job. Add being a husband, son, mentor and friend.

NUVO: How important is it for you to advocate for the arts?



Christian McBride

WHO: Christian McBride & Inside Straight
WHERE: The Jazz Kitchen
5377 N. College Ave.
WHEN: Sunday, March 20, 7 and 9:30 p.m.
\$25, 21+

MCBRIDE: With arts funding becoming more scarce every day, it's important for anyone who appreciates the arts to speak up, not just professional musicians.

NUVO: How much has collaborating with artists outside jazz influenced your own music?

MCBRIDE: As I mentioned earlier, R&B and soul music is the backbone of my life, so for me to collaborate with musicians "outside" of jazz has never been a foreign idea to me or anyone of my generation. I believe most musicians of my generation have had so called "outside" influences in their music.

NUVO: What was on your mind the first time Inside Straight got on stage at the Village Vanguard?

MCBRIDE: I never planned on the group that became Inside Straight to become a full-time working band, but everyone involved — musicians and fans alike — seemed to want the group to stay together after that first Vanguard engagement, so almost four years later, we're still a unit.

NUVO: Did you ever think this project would last this long?

MCBRIDE: That's a tough question to answer. I never have preconceived expiration dates on any group. It ends when it ends.

NUVO: Are you working on any new music with Inside Straight or any other projects?

MCBRIDE: I have three recordings in the pipeline — a recording of 13 duets with many of my friends including Chick Corea, Angelique Kidjo, Gina Gershon, Regina Carter, the late Dr. Billy Taylor and Hank Jones among many others. My first big band recording is due for release in the fall, and my first extended composition, "The Movement, Revisited," is due for release in 2012. ■

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FEATURE

Fresh from Detroit Black Milk

BY DANIELLE LOOK
MUSIC@NUVO.NET



Producer and emcee Black Milk

WHO: Root Movements: J Dilla Tribute Featuring Black Milk, The Native Sun Band, Rusty Redenbacher
WHERE: The Jazz Kitchen, 5377 N. College Ave.
WHEN: Wednesday, March 23, 8 p.m.; \$7, 21+

Black Milk, the Detroit producer and emcee famously affiliated with fellow Motor City hip-hop acts Slum Village and J Dilla, began his musical career as a beat-maker. Over the years, his productions have progressed to include noticeable live instrumentation and his personal skill set has expanded to include emcee work. Next Wednesday, March 23rd, Black Milk will perform at The Jazz Kitchen subsequent to speaking at the Jazz Kitchen-hosted Red Bull Music Academy On-The-Floor lecture. Below, he talks with us about touring and current projects.

NUVO: You recently got back from a string of New Zealand and Australian shows, right? Did you have a good time over there?

BLACK MILK: Oh, definitely. That was one of the best runs I've had in a while. We did the Big Day Out Festival. They majority of the music is rock, but they had me, Lupe, and a few other hip-hop artists. It was good to see people all the way out there out there, supporting what I do and getting familiar with the music.

NUVO: Speaking of world-renowned music festivals... you're headed to SXSW very soon.

BLACK MILK: Yeah, I'll be down there for a couple of showcases. I was at the festival last year for the first time.

NUVO: Is there anything you're particularly excited about for your second time at the event?

BLACK MILK: I'm gonna go down there and just try to find some new music, some new cats that are doing their thing. Outside of having good shows, that's what I'm expecting this time going down there.

NUVO: Your 2008 album, *Tronic*, showed a noticeable development in your skill set as a producer. You now employ a team of studio musicians and session players. Is that correct?

BLACK MILK: Well, I don't really like to call them session players or studio musicians. That kind of sounds like I just hired random players that all I have a relationship with is through playing. That really wasn't the case. The musicians I work with, I also have a friendship with them outside of just recording music together. So, for the last album, *Album of the Year*, I brought in a funk group from Detroit named Will Sessions. The drummer that I brought in to play on half of the album, Daru Jones, and my keyboard player, Aaron "AB" Abernathy, both tour and perform with me.

NUVO: How has this impacted the way you write and create music?

BLACK MILK: I guess it did change it a little bit, but I think the basic formula of how I

create is still the same. Every beat you heard on the last album started off with the MPC [music production center], which I've been working on for the last 10 years. It's still the same basic foundation because, you know, I wanna have a certain funk and hip-hop feel for the cats that might not really be that into a lot of music. So I kinda wanna bring both worlds together and still have that hard hit with the drums, that certain punch the hip-hop audience can recognize too.

NUVO: Rather than talking about *Album of the Year's* backlash from critics and fans who interpreted it as an arrogant album title that the media has probably made a bigger deal out of then they should have...

BLACK MILK: [laughs] Yeah.

NUVO: ... could you instead tell me a little about two of your recent projects: Random Axe & Searching for Sanity?

BLACK MILK: Random Axe is a project with me, Guilty Simpson from Stones Throw Records, and Sean Price from Duck Down Records. I'm doing all the production while Sean and Guilty are emceeing. The group basically started with Sean giving features to Guilty for his album that came out a couple years ago. The song came out real dope and that ended up turning into like, "Yo, why don't we... let's do a full project and see what it could turn into." I was definitely already a fan of Sean Price ever since The Boot Camp Click and it was just dope to work with him. He's one of my favorite east coast emcees. The record definitely has a fresh vibe to it, just bringing that Detroit-slash-Brooklyn energy together.

NUVO: And that's not out yet?

BLACK MILK: Not yet. It's supposed to be dropping sometime in May on Duck Down Records.

NUVO: And what's your other current project, Searching For Sanity, about?

BLACK MILK: Searching for Sanity is another project I've been experimenting with trying to take myself out of the hip-hop box for a minute... This project is with me and singer Melanie Rutherford from Detroit, whose voice you heard on *Album of the Year*. This project is basically me doing the type of soul/R&B music that I would like to hear more of from that genre to fill the void that people are feeling in the soul/R&B category. ■

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NEWS OF THE WEIRD

the future, he said, communication devices like his will routinely be part of our bodies.

The entrepreneurial spirit

• Till Krautkraemer's New York City beverage company MeatWater creates dozens of flavors of water for the upscale market of hearty gourmets who would like their daily salads, or shellfish, or goulash from a bottle instead of from a plate. Among his new flavors introduced in January, according to an AOL News report, were poached salmon salad water and a Caribbean shrimp salad water that can double as a vodka mixer. Old standbys include Peking duck water, tandoori chicken water, bangers 'n' mash water, and Krautkraemer's favorite, German sauerbraten water.

• Sell What You Know: In December, a company in eastern Ukraine (a country known for hard drinking) announced a "drinking buddy" service in which, for the equivalent of about \$18, it would supply a barroom companion for the evening, "qualified" to discuss politics, sports, women, etc., and even to offer psychological counseling if appropriate.

• Not Your Father's Scotch: (1) The Panamanian company Scottish Spirits recently introduced a straight Scotch whisky in 12-ounce cans, for a market of mobile drinkers who prefer not to invest in a whole bottle. The international Scotch whisky trade association expressed alarm. (2) At Clive's, of Victoria, British Columbia, Glenfiddich Scotch whisky is only one ingredient in the signature cocktail "Cold Night In," which, according to a January *New York Times* review, combines "molecular mixology" and comfort food. An especially buttery grilled-cheese sandwich is soaked overnight in the Scotch, along with Mt. Gay rum and Lillet Blanc wine. Following a brief freeze to congeal any remaining fat, and double-straining, it is ready to serve — with a celery stick and other garnishments.

• "Vulva Original," from a German company, VivaEros, is the "scent of a beautiful woman," reported in Harper's magazine in August 2010, and selling as a fragrance concentrate for the equivalent of about \$35 for a small roll-on container. (Its promotional video is of a lavishly photographed gym scene, with a handsome male, observing a beautiful female working out on a stationary bike, followed afterward by the male's gently sniffing the seat.) "The female smell of intimacy," promised VivaEros, "triggers sexual attraction and desire," which men can address "more intensely during self-stimulation."

Science on the cutting edge

• "You're not going to like this," warned NPR's Robert Krulwich, about to deliver a February story about visionary robotics developers James Auger and Jimmy Loizeau, who created a carnivorous clock, supposedly

able to power itself for 12 days merely on the carcasses of 12 dead houseflies (which the clock traps with fly paper and then mechanically razors in two). The pair also showed a prototype of a coffee table that catches mice by luring them up the table legs with cheese into a hole in the center, where they are guillotined. Auger and Loizeau said their creations are just extensions of TV nature programs showing animals hunting in the wild, but Krulwich fretted about the dangers inherent in "giving robots a taste for (meat)."

• Scientists have long observed male capuchin monkeys urinating on their hands and then rubbing down their bodies, but researchers were unclear about the purpose (whether for identification, or threat-prevention, or mating) — until a recent issue of the *American Journal of Primatology*. Dr. Kimberly Phillips and colleagues found that the practice helps clarify mating priorities, in that, first, males rub down promptly after being solicited by females in heat, and second, based on MRI scans of capuchins' brains, female mating activity is triggered only by adults' urine.

The continuing crisis

• In May 2008, classroom disrupter Alex Barton, 5, was finally made by his teacher at Morningside Elementary kindergarten in St. Lucie County, Fla., to sit down and listen to the accumulated complaints of his classmates, who then were asked to vote on asking Alex to leave the class. (He lost, 14-2.) Shortly afterward, Alex was diagnosed with a form of autism, and his mother filed a federal disability discrimination lawsuit, citing Alex's "humiliation" by the voting incident. A settlement was reached in February 2011 when the school district agreed to pay Alex \$350,000 (which included legal expenses). Said Ms. Barton, "Money can't take care of what (the school district) did to my family."

Fine points of the law

• Lawyer Terry Watkins admitted to a judge in Faribault, Minn., in February that his client William Melchert-Dinkel did things that were "abhorrent," "sick" and "creepy," but that doesn't make him a criminal. Melchert-Dinkel has been charged with two felonies for counseling depressed people online on the techniques and virtues of suicide (for example, recommending positioning for a noose to a Briton who hanged himself three days later). (A judge's decision was pending at press time.)

Least competent criminals

• Recurring Theme: Another "negative cash-flow" robbery occurred in February, in Kansas City, Mo., as an unidentified man tried to



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distract the clerk at a gun store by laying \$40 on the counter to buy a box of bullets, then pulling a gun and demanding all the store's money. The clerk thwarted the robbery by pulling his own gun (not surprisingly, since it was a gun store) and scaring the robber off — while the \$40 remained on the counter.

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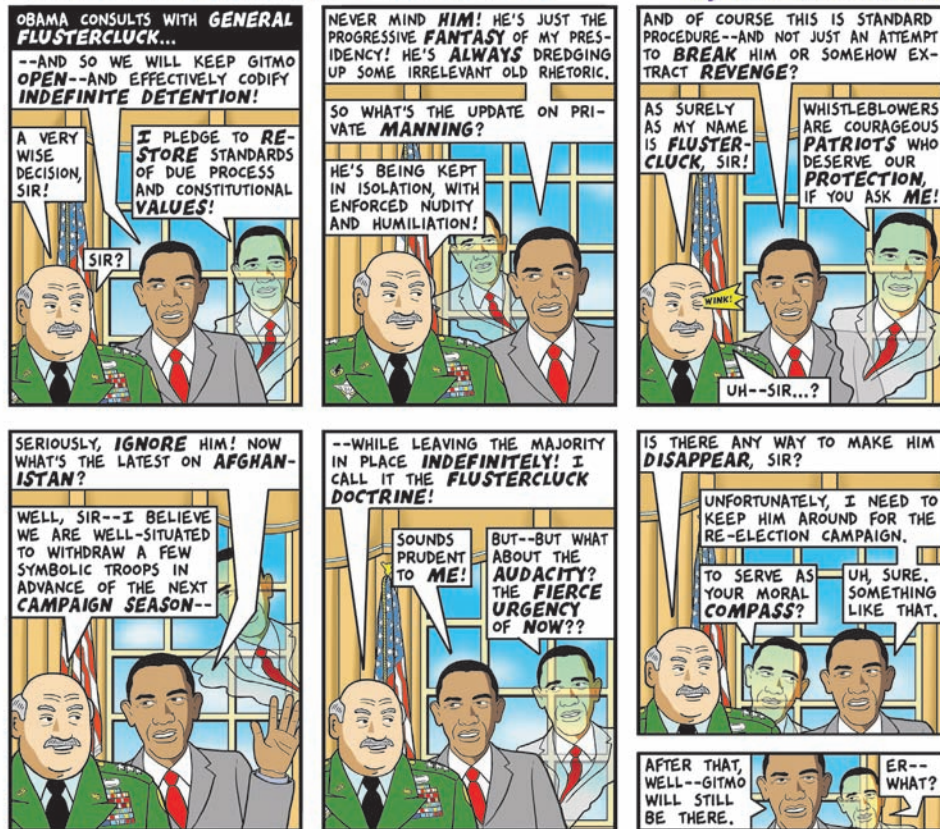
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THIS MODERN WORLD

by TOM TOMORROW



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- Do not drink alcohol. You don't want to gain weight, get zits, or zone out on the big test. Say "no" however you want to. But saying no may be the best decision you make. Besides, it's illegal for you to drink.
- Don't get in the car with anyone who has been drinking. Even a little bit.

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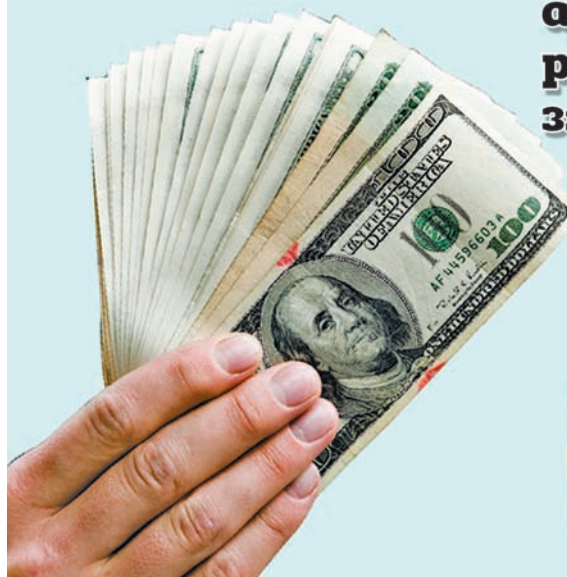
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FREE WILL ASTROLOGY

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♈ **ARIES (March 21-April 19):** Like Bob Dylan in his 1962 song “A Hard Rain’s A-Gonna Fall,” you’ve done a lot of rough and tumble living lately. You’ve “stumbled on the side of twelve misty mountains.” You’ve “stepped in the middle of seven sad forests.” You’ve “been out in front of a dozen dead oceans.” Maybe most wrenching of all, you’ve “seen a highway of diamonds with nobody on it.” The good news is that the hard rain will end soon. In these last days of the downpour, I suggest you trigger a catharsis for yourself. Consider doing something like what Dylan did: “I’ll think it and speak it and breathe it / And reflect it from the mountain so all souls can see it.”

♉ **TAURUS (April 20-May 20):** Mythologist Michael Meade says that the essential nature of every human soul is gifted, noble, and wounded. I agree. Cynics who exaggerate how messed-up we all are, ignoring our beauty, are just as unrealistic as naive optimists. But because the cynics have a disproportionately potent influence on the zeitgeist, they make it harder for us to evaluate our problems with a wise and balanced perspective. Many of us feel cursed by the apparent incurability of our wounds, while others, rebelling against the curse, underestimate how wounded they are. Mead says: “Those who think they are not wounded in ways that need conscious attention and careful healing are usu- ally the most wounded of all.” Your task in the next few weeks, Taurus, is to make a realistic appraisal of your wounds.

♊ **GEMINI (May 21-June 20):** Metallica’s frontman James Hetfield brashly bragged to *Revolver* magazine that he was proud his music was used to torture prisoners at the U.S. mili- tary’s detention camp in Guantanamo Bay. I urge you to make a more careful and measured assessment of the influences that you personally put out into the world. It’s time to find out how closely your inten- tions match your actual impact — and to correct any discrepancies. How are people affected by the vibes you exude and the products you offer and the words you utter and the actions you undertake?

♋ **CANCER (June 21-July 22):** “In the absence of clearly-defined goals,” said Cancerian writer Robert Heinlein, “we become strangely loyal to performing daily trivia until ultimately we become enslaved by it.” If this description is even a partial match for the life you’re living, now is an excellent time to address the problem. You have far more power than usual to identify and define worthy goals — both the short-term and long-term variety. If you take advantage of this opportunity, you will find a better use for the energy that’s currently locked up in your enslavement to daily trivia.

♌ **LEO (July 23-Aug. 22):** As I was mulling over your astrological omens, I came across a short poem that aptly embodies the meaning of this moment for you. It’s by Richard Wright, and goes like this: “Coming from the woods / A bull has a lilac sprig / Dangling from a horn.” Here’s one way to interpret this symbolic scene: Primal power is emerg- ing into a clearing from out of the deep darkness. It is bringing with it a touch of lithe and blithe beauty — a happy accident.

♍ **VIRGO (Aug. 23-Sept. 22):** As I see it, you have one potential enemy in the coming weeks: a manic longing for perfection. It’s OK to feel that longing as a mild ache. But if you allow it to grow into a burning obsession, you will probably undo yourself at every turn. You may even sabotage some of the good work you’ve done. My recommendation, then, is to give yourself the luxury of welcoming partial success, limited results, and use- ful mistakes. Paradoxically, cultivating that approach will give you the best chance at getting lots of things done. Here’s your motto for the week, courtesy of Theodore Roosevelt: “Do what you can, with what you have, where you are.”

♎ **LIBRA (Sept. 23-Oct. 22):** When I was nine years old, one of my favorite jokes went like this: “What’s worse than biting into an apple and finding a worm? Give up? Biting into an apple and finding half a worm.” According to my reading of the astrological omens, Libra, that’s a good piece

of information for you to keep in mind right now. If and when a serpent offers you an apple, I hope you will sink your teeth into it with cautious nibbles. I’m not saying you shouldn’t bite, just that you should proceed warily.

♏ **SCORPIO (Oct. 23-Nov. 21):** Normally we think of a garbage dump as a spot where we go to get rid of trash and outworn stuff we no longer need. It emits a stench that wafts a great distance, and it’s a not a place where you wear your finery. But there is a dump in northern Idaho that diverges slightly from that description. It has the usual acres of rubbish, but also features a bonus area that the locals call “The Mall.” This is where people dispose of junk that might not actually be junk. It has no use for them any more, but they recognize that others might find value in it. It was at The Mall where my friend Peter found a perfectly good chainsaw that had a minor glitch he easily fixed. I suspect that life may be like that dump for you in the coming week: a wasteland with perks.

♐ **SAGITTARIUS (Nov. 22-Dec. 21):** According to Argentinian writer Jorge Luis Borges, time “is a tiger that devours me, but I am the tiger; it is a fire that consumes me, but I am the fire.” I believe he meant for that statement to be true for all of us. Luckily for you, though, you’ll soon be get- ting a temporary exemption. For a while, you’ll be more like the tiger than the one the tiger devours; you will have more in common with the fire than with the one consumed by the fire. In other words, Sagittarius, you will have more power than usual to outwit the tyrannies of time. Are you ready to take advantage? You’re primed to claim more slack, more wiggle room, more permission.

♑ **CAPRICORN (Dec. 22-Jan. 19):** San Francisco band Smash-Up Derby approaches their music-making with a spirit that might be use- ful for you to emulate in the coming week, Capricorn. Each of their songs is a blend of two famous tunes. Typically, the instrumentalists play a rock song while the singers do a pop hit with a similar chord progres- sion. Imagine hearing the guitars, bass, and drums play Nirvana’s “Smells Like Teen Spirit” while the lead vocalist croons Lady Gaga’s “Bad Romance.” The cru- cial part of their ongoing experiment is that it works. The sound coming from the stage isn’t a confusing assault. You could pull off a challenge like that: com- bining disparate elements with raucous grace.

♒ **AQUARIUS (Jan. 20-Feb. 18):** Last August I wrote you a horoscope that spoke of oppor- tunities you’d have to upgrade your close relationships. I said you’d be tested in ways that would push you to get more ingenious and tenacious about collaborating with people you cared about. Hoping to inspire you, I cited two people I know who have successfully re-imagined and reinvented their marriage for many years. In response, one reader complained. “Yuck!” his email began. “I thought I was getting a horoscope but instead I got a sentimen- tal self-help blurb in the style of Reader’s Digest.” I took his words to heart. As you Aquarians enter a new phase when you could do a lot to build your inti- macy skills, I’ll try something more poetic: Succulent discipline and luminous persistence equals incandes- cent kismet.

♓ **PISCES (Feb. 19-March 20):** If I had to come up with a title for the next phase of your astrological cycle, it might be “Gathering Up.” The way I see it, you should focus on collecting any resources that are missing from your reserves. You should hone skills that are still too weak to get you where you want to go, and you should attract the committed support of allies who can help you carry out your dreams and schemes. Don’t be shy about assembling the necessities, Pisces. Experiment with being slightly voracious.

Homework: What is the thing you’re so ignorant about that you barely know you’re ignorant about it? Testify at www.freewillastrology.com.

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